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The Mysticism of Sound and Music

The Sufi Teaching of
Hazrat Inayat Khan

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The Mysticism of Sound and Music

REVISED EDITION

Hazrat Inayat Khan

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CONTENTS

Preface ***9***

The Transcription of Oriental Terms ***13***

Prologue ***15***

MUSIC **16**

I. *Music* 17

II. *Esoteric Music* 27

III. *The Music of the Spheres* 29

IV. *The Mysticism of Sound* 43

V. *The Mystery of Sound* 48

VI. *The Mystery of Colour and Sound* 53

VII. *The Spiritual Significance of Colour and Sound* 66

VIII. *The Ancient Music* 76

IX. *The Divinity of Indian Music* 84

X. *The Use Made of Music by the Sufis of the Chishti Order* 87

XI. *The Use Made of Music by the Dancing Dervishes* 90

XII. *The Science and Art of Hindu Music* 93

XIII. *The Connection Between Dance and Music* 100

XIV. *Rhythm* 104

XV. *The Vina* 106

XVI. *The Manifestation of Sound on the Physical Sphere* 112

XVII. *The Effect of Sound on the Physical Body* 119

XVIII. *The Voice* 128

XIX. *The Influence of Music upon the Character of Man* 137

XX. *The Psychological Influence of Music* 138
XXI. *The Healing Power of Music* 148
XXII. *Spiritual Attainment by the Aid of Music* 156

APHORISMS **164**

THE MYSTICISM OF SOUND **167**
I. *The Silent Life* 168
II. *Vibrations* 173
III. *Harmony* 181
IV. *Name* 194
V. *Form* 200
VI. *Rhythm* 209
VII. *Music* 218
VIII. *Abstract Sound* 234

COSMIC LANGUAGE **239**
I. *Voices* 240
II. *Impressions* 251
III. *The Magnetism of Beings and Objects* 256
IV. *The Influence of Works of Art* 261
V. *The Life of Thought* 267
VI. *The Form of Thought* 275
VII. *Memory* 283
VIII. *Will* 290
IX. *Reason* 298
X. *The Ego* 306
X I. *Mind and Heart* 314
XII. *Intuition and Dream* 321

XIII. *Inspiration* 328

THE POWER OF THE WORD **333**

I. *The Power of the Word* 334

II. *The Power of the Sacred Word* 363

III. *The Word that was Lost* 370

IV. *Cosmic Language* 383

V. *The Word* 393

VI. *The Value of Repetition and Reflection* 403

PHRASES TO BE REPEATED **412**

Notes ***415***

List of Lectures and Articles That are the Sources of Volume II ***427***

Index ***431***

PREFACE

THIS BOOK is a revised and enlarged edition of the second Volume in the series of 'The Sufi Message of Hazrat Inayat Khan'. It contains a Sufi vision on music, sound, language and the power of words.

The present text, established after a careful examination of the original documents, attempts to follow Hazrat Inayat Khan's own words and his personal, mostly oral, style as closely as possible. Almost all chapters of this book - 'The Mystery of Sound' excepted - were originally lectures and addresses, delivered in various circumstances. Some were addressed to pupils and students who were already acquainted with the Sufi teachings; others were public lectures, and some reports show that an address was given on the occasion of a musical performance.

In the early years of his journeys throughout Europe and the U.S.A. Hazrat Inayat Khan used to introduce Sufism by means of music as well as by his lectures, as is shown by his words: 'Our work is not only to speak to you, to lecture for you, to bring you the Sufi message in the form of books and lectures, but to bring it to you also in music: to play for you, to sing for you, to bring you the truth in the realm of music'.

Soon, however, Hazrat Inayat Khan felt that he had to give up music in the sense of singing and playing, and from then on, he often explained how one should consider life itself as music. All his teachings reveal to us the harmony of the universe, and show the part that each individual, each creature, has to play in this symphony. How he gave up his music he himself describes in the Prologue.

In the first edition of this series the intention was already to leave intact, as far as possible, the flow of mystical inspiration and poetical expression which add so much to the spell of these teachings, and without which a significant part of his message would be lost.

In the preface to this earlier edition, it was also explained that 'no attempt has been made to transform Inayat Khan's highly personal and colourful language into idiomatically unimpeachable English. Already so much is necessarily lost by the transfer of the spoken word to the printed page, that every effort has been made, as it should, to preserve the Master's melodious phrasing, the radiance of his personality, and the subtle sense of humour which never left him'.

Nevertheless, in this earlier edition different lectures were frequently joined together; parts of them were thus omitted and other passages, mostly taken from questions and answers raised after the lectures, were inserted on suitable places.

This had the advantage that some repetitions - for instance a story told more than once - could be avoided. The present edition does not adopt this system; keeping even more closely to the original intention, it preserves Hazrat Inayat Khan's lectures intact in their natural rhythm and with their authentic sequence. In some rare cases, however, where an often-repeated sentence, or a duplicated passage could be omitted without disturbing the logical and harmonious flow of Hazrat Inayat Khan's words, this has been done.

A collection of copies of the complete original documents, transcripts, shorthand and longhand reports of

the lectures that constitute the present book is kept and can be consulted.

In the first part of the present edition, 'Music', a few chapters - not published before - are now added, as for instance 'The Connection between Dance and Music', 'The Mysticism of Sound' and 'The Mystery of Sound', a second CHAPTER on 'The Mystery of Colour and Sound', and also two articles formerly published in magazines: 'Esoteric Music' and 'The Influence of Music upon the Character of Man'.

The second part of this book reproduces 'The Mysticism of Sound', one of Hazrat Inayat Khan's earlier written works.

In ancient magazines - 1918 - it was announced as about to appear in three parts, each of seven chapters. The first edition, however, appeared only in 1923 in the same form as shown here. It is not known what has become of the earlier plan, nor could we discover why it was changed.

The book 'Cosmic Language' forms the third part of this Volume. It consists of a series of lectures given during the Summer School in Suresnes, France, in 1924. During these three months' sessions Hazrat Inayat Khan used to treat subjects more extensively and profoundly, so that they could easily be published afterwards in the form of books. A close study of the two reports of the lectures, available in the archives, has enabled us to make some corrections in the formerly published text. Several sentences have thus become clearer.

The fourth and last part of this Volume II consists of lectures on 'The Power of the Word', to which we have added the CHAPTER 'The Word', formerly published in Volume XII, and the hitherto unpublished lectures 'The

Word that was lost 2' and 'The Value of Repetition and Reflection'.

After reading and studying this work, and learning about the power and value of words and their repetition, we can understand why Hazrat Inayat Khan used to give his pupils words and phrases to be repeated, which might be helpful and beneficial in their lives. Such sentences which he was inspired to compose are published at the end of this book. They may be used by those who desire to penetrate more deeply into this world of music, sound and vibrations, for as it was said by Hazrat Inayat Khan in a lecture:

'Another effect of this repetition is that the word is reflected upon the universal Spirit, and the universal mechanism then begins to repeat it automatically. In other words: what man repeats, God then begins to repeat, until it is materialized and has become a reality in all planes of existence'.

(From 'Suggestion by Word and Voice', Summer, 1926)

THE TRANSCRIPTION OF ORIENTAL TERMS

IN THE transcription of the Oriental terms from Arabic origin, often employed by Hazrat Inayat Khan, the standard Orientalist system of transliteration has frequently - even though reluctantly - been dispensed with. In texts, despite their ease of diction calling for close attention, diacritical signs and unusual literal clusters are likely to disorient the general reader, while being superfluous to the specialist. Ease and clarity have been aimed at rather than formal consistency.

Thus, modem practice has been followed in familiar words like Panjab, whereas e.g., jemal, kemal, derwish continue an earlier mode of rendering such words into forms most akin to their Turkish version, and as such long familiar in Western writing.

These, moreover, usually are identical with, or very close to the shape they assume when transcribed from Hindustani - Inayat Khan's original language - then India's lingua franca, that has since been separated in Urdu and Hindi, but was in his time everywhere written in the scripts locally current. These, in his case, were the Gujerati and Devanari alphabets.

Earlier editions of Hazrat Inayat Khan's works have, therefore, usually offered transliterations deriving from these scripts (as evinced e.g., by Nagari intercalic *a).* In the circles of his followers' words like zat, zikar, have hence long been familiar. On the other hand, with today's vastly increased general acquaintance with technical Sufi terms from popular surveys and standards-work alike, such forms might now well be found confusing as well as imprecise.

In the present edition, therefore, in such cases the terms concerned have been rendered from the original language, and are followed by the traditional Nagari derivation in brackets. Thus, in the case of the two above mentioned Arabic words: dhat (zat) and dhikr (zikar).

In this context it is important to remember the words spoken by Hazrat Inayat Khan at the end of the lecture “The power of the word”.

PROLOGUE

I GAVE up my music because I had received from it all I had to receive. To serve God one must sacrifice the dearest thing, and I sacrificed my music, the dearest thing to me.

I had composed songs, I sang, and played the vina. Practising this music, I arrived at a stage where I touched the music of the spheres. Then every soul became for me a musical note, and all life became music. Inspired by it I spoke to the people, and those who were attracted by my words listened to them instead of listening to my songs.

Now, if I do anything, it is to tune souls instead of instruments, to harmonize people instead of notes. If there is anything in my philosophy, it is the law of harmony: that one must put oneself in harmony with oneself and with others.

I have found in every word a certain musical value, a melody in every thought, harmony in every feeling, and I have tried to interpret the same thing with clear and simple words to those who used to listen to my music.

I played the vina until my heart turned into the same instrument. Then I offered this instrument to the divine Musician, the only musician existing. Since then, I have become His flute, and when He chooses, He plays His music. The people give me credit for this music which, in reality, is not due to me, but to the Musician who plays on His own instrument.

MUSIC

CHAPTER I
Music

WHY IS music called the divine art, while all other arts are not so called? We may certainly see God in all arts and in all sciences, but in music alone we see God free from all forms and thoughts.

In every other art there is idolatry. Every thought, every word has its form. Sound alone is free from form. Every word of poetry forms a picture in our mind. Sound alone does not make any object appear before us.

1

Music, the word we use in our everyday language, is nothing less than the picture of the Beloved. It is because music is the picture of our Beloved that we love music. But the question is: What is our Beloved, or where is our Beloved? Our Beloved is that which is our source and our goal. What we see of our Beloved before our physical eyes is the beauty which is before us. That part of our Beloved which is not manifest to our eyes is that inner form of beauty of which our Beloved speaks to us. If only we would listen to the voice of all the beauty that attracts us in any form, we would find that in every aspect it tells us that behind all manifestation is the perfect Spirit, the Spirit of wisdom.

What do we see as the principal expression of life in the beauty visible before us? It is movement. In line, in colour, in the changes of the seasons, in the rising and falling of the waves, in the wind, in the storm, in all the beauty of nature

there is constant movement. It is this movement which has caused day and night, and the changing seasons. This movement has given us the comprehension of what we call time. Otherwise, there would be no time - for it is eternity. This teaches us that all we love and admire, observe and comprehend, is the life hidden behind, and that life is our being.

It is owing to our limitation that we cannot see the whole Being of God, but all that we love in colour, line and form, or personality - all that is beloved by us - belongs to the real Beauty who is the Beloved of all.

When we trace what attracts us in this beauty that we see in all forms, we shall find that it is the movement of beauty: the music. All forms of nature, the flowers so perfectly formed and coloured, the planets and stars, the earth - all give the idea of harmony, of music. The whole of nature is breathing, not only living creatures, but all nature. It is only our tendency to compare that which seems more living with that which to us seems not so living which makes us forget that all things and all beings are living one perfect life. And the sign of life that this living beauty gives is music.

What makes the soul of the poet dance? Music. What makes the painter paint beautiful pictures, the musician sing beautiful songs? It is the inspiration that beauty gives. The Sufi has called this beauty *Saqi,* the divine Giver, who gives the wine of life to all. What is the wine of the Sufi? All beauty: in form, line and colour, in imagination, in sentiment, in manners - in all this he sees the one Beauty. All these different forms are part of the Spirit of beauty which is the life behind, always blessing.

As to what we call music in everyday language - to me architecture is music, gardening is music, farming is music, painting is music, poetry is music. In all the occupations of life where beauty has been the inspiration, where the divine wine has been poured out, there is music. But among all the different arts, the art of music has been especially considered divine, because it is the exact miniature of the law working through the whole universe.

For instance, if we study ourselves, we shall find that the beats of the pulse and of the heart, the inhaling and exhaling of the breath, are all the work of rhythm. Life depends upon the rhythmic working of the whole mechanism of the body. Breath manifests as voice, as word, as sound. The sound is continually audible, the sound without and the sound within ourselves: that is music. This shows that there is music outside and music within ourselves.

Music inspires not only the soul of the great musician, but every infant, the instant it comes into the world, begins to move its little arms and legs with the rhythm of music.

Therefore, it is no exaggeration to say that music is the language of beauty, the language of the One whom every living soul has loved. And we can understand that, if we realize and recognize the perfection of all this beauty as God, our Beloved, then it is natural that this music, which we see in art and in the whole universe, should be called the Divine Art.

2

Many in the world take music as a source of amusement, a pastime; to many music is an art, and a musician an

entertainer. Yet no one has lived in this world, has thought and felt, who has not considered music as the most sacred of all arts. For the fact is that, what the art of painting cannot clearly suggest, poetry explains in words, but that, which even a poet finds difficult to express in poetry, is expressed in music.

By this I do not only say that music is superior to painting and poetry: in fact, music excels religion, for music raises the soul of man even higher than the so-called external form of religion. But it must not be understood that music can take the place of religion, for every soul is not necessarily tuned to that pitch where it can really benefit from music, nor is every music necessarily so high that it will exalt a person who hears it more than religion will do. However, for those who follow the path of the inner cult, music is most essential for their spiritual development. The reason is that the soul who is seeking for truth is in search of the formless God. Art*, no doubt, is most elevating, but it contains form; poetry has words, names suggestive of forms; it is music only which has beauty, power, charm, and at the same time can raise the soul beyond form.

That is why in ancient times the greatest prophets were great musicians. For instance, in the lives of the Hindu prophets one finds Narada, the great prophet who was at the same time a great musician, and Shiva, a godlike prophet who was the inventor of the sacred *vina.* Krishna is always pictured with a flute.

There is a well-known legend of the life of Moses which tells how Moses heard a divine command on Mount Sinai in

* Hazrat Inayat Khan often used 'art' in the restricted sense of painting, drawing and sculpture.

the words: *'Musa ke!'* — Moses hear, or Moses ponder — and the revelation that thus came to him was of tone and rhythm. He called it by the same name: *musake.* Words such as 'music', or 'musik' have come from that word. † David, whose song and whose voice have been known for ages, gave his message to the world in the form of music. Orpheus of the Greek legends, the knower of the mystery of tone and rhythm, had through this knowledge power over the hidden forces of nature. The Hindu Goddess of learning, of knowledge, whose name is Sarasvati, is always pictured with the *vina.* What does this suggest? It suggests that all learning has its essence in music.

Besides the natural charm that music has, it has a magical power, a power that can be experienced even now. It seems that the human race has lost a great deal of the ancient science of magic, but if there remains any magic it is music.

Music, besides power, is intoxication. When it intoxicates those who hear it, how much more must it intoxicate those who play or sing it themselves! And how much more must it intoxicate those who have touched the perfection of music, and those who have contemplated upon it for years and years!

It gives them an even greater joy and exaltation than a king feels sitting on his throne.

According to the thinkers of the East there are four different intoxications: the intoxication of beauty, youth and strength; then the intoxication of wealth; the third intoxication is of power, of command, the power of ruling;

† This story, part of the Indian popular tradition, should not be understood as an etymological explanation. For Hazrat Inayat Khan language was a form of music, and what interested him was to discover the music hidden in words.

and the fourth is the intoxication of learning, of knowledge. But all these four intoxications fade away just like stars before the sun in the presence of the intoxication of music. The reason is that it touches the deepest part of man's being. Music reaches farther than any other impression from the external world can reach.

The beauty of music is that it is the source of creation and the means of absorbing it. In other words, by music the world was created, and it is again through music that the world is withdrawn into the source that has created it.

In support of this you may read in the Bible that first was the word, and the word was God. That word means sound, and from sound you can grasp the idea of music. There is an Eastern legend that has come from centuries ago that, when God made man out of clay and asked the soul to enter, the soul refused to enter into this prison-house. Then God commanded the angels to sing, and as the angels sang the soul entered, intoxicated by the song.

In the scientific and material world we also see an example of this kind. Before a machine - a mechanism - will run, it must first make a noise. First it becomes audible, and then it shows its life. We can see this in a ship, in an aeroplane, in an automobile. This idea belongs to the mysticism of sound.

Before an infant is capable of admiring a colour or form, it enjoys sound. If there is any art that can charge youth with life and enthusiasm, with emotion and passion, it is music. If there is any art in which a person can fully express his feeling, his emotion, it is music which is best fitted for it. At the same time, it is something that gives man that force and that power of activity that make soldiers march to the beats of the drum and the sound of the trumpet.

In the traditions of the past, it was said that on the Last Day there will be the sound of the trumpet before the end of the world. This shows that music is connected with the beginning of creation, with its continuity, and with its end.

The mystics of all ages have loved music most. In almost all the circles of the inner cult, in whatever part of the world they are, music seems to be the centre of their cult, or ceremony, or ritual. Those who attain to that perfect peace which is called *nirvana,* or in the language of the Hindus *samadhi,* do so more easily through music. Therefore, the Sufis, especially those of the Chishti school of ancient times, have taken music as a source of their meditation. And by meditating thus they derive much more benefit from it than those who meditate without the help of music.

The effect that they experience is the unfoldment of the soul, the opening of the intuitive faculties. Their heart, so to speak, opens to all the beauty that is within and without, uplifting them and at the same time bringing them that perfection for which every soul yearns.

3

Speaking of the harmony of music, I should like to say that the true harmony of music comes from the harmony of the soul. That music alone can be called real which comes from the harmony of the soul, its true source, and when it comes from there it must appeal to all souls.

Every soul differs in its choice in life, in its choice of the path it should follow. This is owing to the difference of the minds, for souls, in their essence, do not differ. Therefore, whatever means be chosen to bring the different minds of

people together, there cannot be a better means of harmonizing them than music. It would be no exaggeration if I said that music alone can be the means by which the souls of races, nations and families, which are today so apart, may one day be united. The musician's lesson in life is therefore, a great one. Music is not expressed through language, but through beauty of rhythm and tone which reach far beyond language.

The more the musician is conscious of his mission in life, the greater service he can render to humanity.

As to the law of music which exists in different nations, there are of course different methods, but in the conception of beauty there is no difference. The differences come when the music is man-made; there is no difference in the soul-made music. Suppose a man comes from the far East, the extreme North, South, or West; wherever he sees the beauty of nature he cannot help admiring and loving it. So, it is with the music lover. From whatever country he comes, and whatever music he hears, if the music has a soul, and if he seeks for the soul in music, he will appreciate and admire all music.

Furthermore, music has a mission not only with the multitudes, but with individuals. And its mission with the individual is as necessary and great as its mission with the multitude. All the trouble in the world and all the disastrous results arising out of it - all come from lack of harmony. This shows that the world today needs harmony more than ever before. So, if the musician understands this, his customer will be the whole world.

When a person learns music, he need not necessarily learn to be a musician, or to become a source of pleasure and joy to his fellow-men. No! By playing, loving and

hearing music he should develop music in his personality. The true use of music is to become musical in one's thoughts, words and actions. One should be able to give the harmony for which the soul yearns and longs every moment. All the tragedy in the world, in the individual and in the multitude, comes from lack of harmony, and harmony is best given by producing it in one's own life.

There are different kinds of music, each kind appealing to certain souls according to their evolution. For instance, children in the street are very pleased when beating the time, because that rhythm has a certain effect upon them. But as a person evolves, so he longs for a finer harmony. Why people like or dislike each other is owing to their different stages of evolution. For instance, one person is at a stage where he appreciates a certain kind of music, another one, whose evolution is greater, wants music appropriate to his evolution.

It is the same in religion. Some stick to certain beliefs and do not wish to evolve beyond. So, it is possible that the lover of music may be tempted to keep to a certain sort of music and will not rise further. The true way of progressing through music is to evolve freely, to go forward, not caring what others think, and in this way, together with one's development in music, to harmonize the life of one's soul, one's surroundings and one's affairs.

During my travels throughout the world, I have heard the music of many different places, and I have always felt that intimate friendship and brotherhood existing in music; I have always had a great respect for music and for the devotee of music. There is one thing I believe and of which I have been convinced time after time in India when meeting those who have touched some perfection in music: that one

can feel the harmony which is the real test of perfection not only in their music, but in their lives.

If this principle of music were followed, there would be no need for an external religion. Someday music will be the means of expressing universal religion. Time is wanted for this, but there will come a day when music and its philosophy will become the religion of humanity.

CHAPTER II
Esoteric Music

ACCORDING TO the esoteric standpoint, music is the beginning and end of the universe. All actions and movements made in the visible and invisible world are musical. That is: they are made up of vibrations pertaining to a certain plane of existence. Music is called *sangita* in Sanskrit, signifying three subjects: singing, playing and dancing. These three are combined in every action. For instance, in the action of speech there is the voice signifying singing, the pronunciation of words signifying playing, and the movements of the body as well as the expression of the face signifying dancing.

Oriental music is based entirely upon a philosophical and spiritual basis. Its inventor was Mahadeva, the Lord of Yogis, and its great performer Parvati, his beloved consort. Krishna, the incarnation of God, was an expert musician who charmed both worlds by the music of his flute, making the Yogis dance.

Bharata Muni, the greatest Hindu saint, was the first author of music. Mystics, such as Narada and Tumbara, were great musicians. In the heaven of the Hindus the God Indra is entertained by the classical singing of the *Gandharvas* and the dancing of the *Apsaras.* The Goddess of music is Sarasvati who is also the Goddess of wisdom; she is a great lover of the *vina.* The whole system of Hindu religion and philosophy is based on the science of vibration and is called *Nada Brahma,* Sound-God.

The poet Shams-e-Tabriz, writing of the creation, says that the whole mystery of the universe lies in sound. This fact is expressed in the Qur'an as well as in the Bible.

Fine vibrations through action become grosser in their degrees, which form the different planes of existence, ending in the physical manifestation. As water, when frozen, turns into snow, so more activity materializes the vibrations. Less activity etherealizes them, showing that spirit and matter are the same in the higher sense. Spirit descends into matter by the law of vibration, and matter may also ascend toward spirit. The great Yogis and Sufis have always progressed by the help of their practices toward the highest state of perfection by etherealizing through the knowledge of vibrations.

The material sound of instruments, or of the voice produced by the human organs of sound, is really the outcome of the universal sound of the spheres which can only be heard by those in tune with it. This state is called *anahad nada* by Yogis, and *sawt-e-sarmad* by Sufis.

The musician and the music lover become refined and are led on to the higher world of sound. Sufis lose themselves in sound and call it ecstasy, or *masti.* Psychic and occult powers come after experiencing this condition of ecstasy, and knowledge of the visible and invisible existence is disclosed. This bliss of happiness and peace is available only to the Yogis and Sufis interested in the divine art of music.

Almost all the great musicians in the Orient have become great saints through the power of music. The more recent musicians in India, such as Tansen and Maula Bakhsh, have been great examples of spiritual perfection through music.

CHAPTER III
The Music of the Spheres

1

BY THIS title I do not wish to encourage any superstition, or any ideas that might attract people into the fields of curiosity; but through this subject I wish to direct the attention of those, who search for truth, towards the law of music which is working throughout the whole universe and which, in other words, may be called the law of life, the sense of proportion, the law of harmony, the law which brings about balance, the law which is hidden behind all aspects of life, which holds this universe intact, and works out its destiny throughout the whole universe, fulfilling its purpose.

Music as we know it in our everyday language is only a miniature: that which our intelligence has grasped from that music or harmony of the whole universe which is working behind us. The music of the universe is the background of the little picture which we call music. Our sense of music, our attraction to music, shows that music is in the depth of our being. Music is behind the working of the whole universe.

Music is not only life's greatest object, but music is life itself.

Hafiz, our great and wonderful poet of Persia, says: 'Many say that life entered the human body by the help of music, but the truth is that life itself is music'. I should like to tell you what made him say this. There exists in the East

a legend which relates that God made a statue of clay in His own image, and asked the soul to enter into it. But the soul refused to enter into this prison, for its nature is to fly about freely, and not be limited and bound to any sort of captivity. The soul did not wish in the least to enter this prison. Then God asked the angels to play their music and, as the angels played, the soul was moved to ecstasy. Through that ecstasy - in order to make this music more clear to itself- it entered this body.

It is a beautiful legend, and much more so is its mystery.

The interpretation of this legend explains to us two great laws. One is that freedom is the nature of the soul, and for the soul the whole tragedy of life is the absence of that freedom which belongs to its original nature. The next mystery that this legend reveals to us is that the only reason why the soul has entered the body of clay or matter is to experience the music of life, and to make this music clear to itself. And when we sum up these two great mysteries, the third mystery, which is the mystery of all mysteries, comes to our mind: that the unlimited part of ourselves becomes limited and earthbound for the purpose of making this life, which is the outward life, more intelligible. Therefore, there is one loss and one gain. The loss is the loss of freedom, and the gain is the experience of life which is fully gained by coming to this limitation of life which we call the life of an individual.

What makes us feel drawn to music is that our whole being is music: our mind, our body, the nature in which we live, the nature that has made us, all that is beneath and around us - it is all music. As we are close to all this music and live and move and have our being in music, it therefore, interests us. It attracts our attention and gives us pleasure,

for it corresponds with the rhythm and tone which are keeping the mechanism of our whole being intact. What pleases us in any of our arts, whether drawing, painting, carving, architecture, or sculpture, and what interests us in poetry, is the harmony behind them which is music. It is music that poetry suggests to us: the rhythm in the poetry, or the harmony of ideas and phrases.

Besides this, in painting and in drawing it is our sense of proportion and our sense of harmony which give us all the pleasure we gain in admiring art. What appeals to us in being near to nature is nature's music, and nature's music is more perfect than that of art. It gives us a sense of exaltation to be moving about in the woods, to be looking at the green, to be standing near the running water which has its rhythm, its tone and its harmony. The swinging of the branches in the forest, the rising and falling of the waves — all has its music. Once we contemplate and become one with nature, our hearts open to its music. We say: 'I enjoy nature', and what is it in nature that we enjoy? It is its music. Something in us has been touched by the rhythmic movement, by the perfect harmony which is so seldom found in this artificial life of ours. It lifts one up and makes one feel that it is this which is the real temple, the true religion. One moment standing in the midst of nature with open heart is a whole lifetime, if one is in tune with nature.

When one looks at the cosmos, the movements of the stars and planets, the laws of vibration and rhythm — all perfect and unchanging - it shows that the cosmic system is working by the law of music, the law of harmony. Whenever that harmony in the cosmic system is lacking in any way, then in proportion disasters come about in the

world, and its influence is seen in many destructive forces which manifest in the world.

If there is any principle upon which the whole of astrological law is based - and the science of magic and mysticism behind it - it is music.

Therefore, for the most illuminated souls who have ever lived in this world, as for the greatest of all the prophets of India - their whole life was music. From the miniature music which we understand, they expanded themselves to the whole universe of music, and in that way, they were able to inspire. The one who finds the key to the music of the whole working of life - it is he who becomes intuitive; it is he who has inspiration; it is he to whom revelations manifest, for then his language becomes music. Every object we see is revealing.

In what form? It tells us its character, nature and secret. Every person who comes to us tells us his past, present and future.

In what way? Every presence explains to us all that it contains.

In what manner? In the form of music - if only we can hear it.

There is no other language: it is rhythm, it is tone. We hear it, but we do not hear it with our ears. A friendly person shows harmony in his voice, his words, his movements and manner. An unfriendly person, in all his movements, in his glance and expression, in his walk, in everything, will show disharmony - if only one can see it. I used to amuse myself in India with a friend who became cross very easily. Sometimes when he visited me, I would say: 'Are you cross to-day?' He would ask: 'Now how do you know that I am cross to-day?'

I replied: 'Your turban tells me. The way you tie your turban does not show harmony'.

One's every action shows a harmonious or inharmonious attitude. There are many things you can perceive in handwriting, but the principal thing in reading handwriting is the harmonious or inharmonious curves. It almost speaks to you, and tells you the mood in which the person wrote.

Handwriting tells you many things: the grade of evolution of the writer, his attitude towards life, his character. You do not need to read the letter; you only have to see his handwriting; for line and curve will show him either to be harmonious or inharmonious - if only you can see it.

In every living being you can see this, and if you look with an open insight into the nature of things, you will read even in the tree - the tree that bears fruit or flower - what music it expresses.

You can see from the attitude of a person whether that person will prove to be your friend, or will end in being your enemy. You need not wait until the end, you can see at the first glance whether he is friendly inclined or not, because every person is music, perpetual music, continually going on day and night. Your intuitive faculty can hear that music, and that is the reason why one person is repellent and the other attracts you so much: it is the music he expresses. His whole atmosphere is charged with it.

There is a story of Umar, the well-known *khalif* of Arabia.

Someone who wanted to harm Umar was looking for him, and he heard that Umar did not live in palaces - although he was a king - but that he spent most of his time with nature.

This man was very glad to think that now he would have every opportunity to accomplish his objective. As he approached the place where Umar was sitting, the nearer he came, the more his attitude changed, until in the end he dropped the dagger which was in his hand, and said: 'I cannot harm you. Tell me, what is the power in you that keeps me from accomplishing the objective which I came to carry out?' Umar answered: 'My at-one-ment with God'. No doubt this is a religious term, but what does that at-one-ment with God mean? It is being in tune with the Infinite, in harmony with the whole universe.

In plain words, Umar was the receptacle of the music of the whole universe.

The great charm that the personality of the holy ones has shown in all ages has been their responsiveness to the music of the Whole Being. That has been the secret of how they became the friends of their worst enemies. But this is not only the power of the holy ones; this manifests in every person to a greater or less degree. Everyone shows harmony or disharmony according to how open he is to the music of the universe. The more he is open to all that is beautiful and harmonious, the more his life is tuned to that universal harmony, and the more he will show a friendly attitude towards everyone he meets, his very atmosphere will create music around him.

The difference between the material and the spiritual point of view is that the material point of view sees matter as the first thing, from which intelligence, beauty and all else evolved afterwards. From the spiritual point of view, we see the intelligence and beauty first, and from them comes all that exists. From a spiritual point of view, we see that what one considers last is the same as first. Therefore,

in the essence of this Whole Being - as its basis - there is music, as one can see that in the essence of the seed of the rose there is the rose itself, its fragrance, form and beauty. Although in the seed it is not manifest, at the same time it is there in essence. The one who tunes himself not only to the external but also to the inner being and to the essence of all things, gets an insight into the essence of the Whole Being, and therefore, he can find and enjoy that fragrance and flower which he sees in the rose, to the same extent even in the seed.

The great error of this age is that activity has increased so much that there is little margin left in one's everyday life for repose. Repose is the secret of all contemplation and meditation, the secret of getting in tune with that aspect of life which is the essence of all things. When one is not accustomed to take repose, one does not know what is behind one's being. This condition is experienced by first preparing the body, and also the mind, by means of purification. And by making the senses finer one is able to tune one's soul with the Whole Being.

It seems complex, and yet it is so simple. When one is open to one's tried friend in life, one knows so much about him. It is only the opening of the heart; it is only at-one-ment with one's friend; we know his faults and his merits. We know how to experience and to enjoy friendship. Where there is hatred and prejudice and bitterness, there is loss of understanding. The deeper the person, the more friends he has. It is smallness, narrowness, lack of spiritual development which makes a person exclusive, distant and different from others. He feels superior, greater and better than others; his friendly attitude seems to have been lost. In

that way he cuts himself apart from others, and in this lies his tragedy. That person is never happy.

The one who is happy is he who is ready to be friends with all. His outlook on life is friendly. He is not only friendly to persons, but also to objects and conditions. It is by this attitude of friendship that man expands and breaks down those walls which keep him in prison. And by breaking down those walls he experiences at-one-ment with the Absolute. This at-one-ment with the Absolute manifests as the music of the spheres, and this he experiences on all sides: beauties of nature, colour of flowers, everything he sees, everyone he meets. In the hours of contemplation and solitude, and in the hours when he is in the midst of the world, always the music is there, always he is enjoying the harmony.

2

There are many in this world who look for wonders. If one only noticed how much there is in this world which is all phenomena! The deeper one sees into life, the wider life opens itself to one, and then every moment of one's life becomes full of wonders and full of splendours. What we call music in everyday language is only a miniature of that which is behind this all, and which has been the source and origin of this nature. It is therefore, that the wise of all ages have considered music to be a sacred art; for in music the seer can see the picture of the whole universe, and in the realm of music the wise can interpret the secret and nature of the working of the whole universe.

This idea is not a new idea; at the same time, it is always new. Nothing is as old as the truth, and nothing is as new as the truth. Man's desire to search for something traditional, for something original, and man's desire for something new - all these tendencies can be satisfied in the knowledge of truth.

In the *Vedas* of the Hindus, we read: *Nada Brahma* - sound, being the Creator. In the works of the wise of ancient India we read: 'First song, then *Vedas* or wisdom'. When we come to the Bible, we find: 'First was the word, and the word was God', and when we come to the Qur'an, we read that the word was pronounced, and all creation was manifest. This shows that the origin of the whole creation is sound.

No doubt the word, in the way it is used in our everyday language, is a limitation of that sound which is suggested by these Scriptures. Language is made up of names of comparable objects, and that which cannot be compared has no name.

Truth is that which can never be spoken and, what the wise of all ages have spoken, is what they have tried their best to express, little as they were able to do so.

There is in Persian literature a poem by Hafiz who tells us that, when God commanded the soul to enter the human body, which is made of clay, the soul refused. Then angels were asked to sing and on hearing the angels sing the soul entered the body which it had feared to be a prison. It is a philosophy which is poetically expressed in this story. Hafiz remarked: 'People say that on hearing the song the soul entered into the body, but in reality, the soul itself was song'.

Those who have probed the depth of material science as far as modern science can reach, do not deny the fact that the origin of the whole creation is in movement, in other words: in vibration. It is this original state of the existence of life which is called in the ancient tradition sound, or the word.

The first manifestation of this sound is therefore, audible, the next manifestation visible. In the forms of expression of life, life has expressed itself first as sound, next as light. This is supported by the Bible where it is said that first was the word, and then came light. Again, one finds in a *Sura* of the Qur'an:

'God is the light of the heaven and the earth'.

The nature of the creation is the doubling of one, and it is this doubling aspect which is the cause of all duality in life.

This doubling aspect represents one positive part, the other part being negative; one expressive, the other responsive.

Therefore, in this creation of duality, spirit and nature stand face to face. And as there is the first aspect, which I have called sound, and the next, which I have called light, at first in these opposite nature aspects, or responsive aspects, only the light works, and if the creation goes still deeper there is sound. In nature, which is face to face with spirit, what is first expressed is light — or what man first responds to is light, and what man responds to next is what touches him deeper: it is sound.

The human body is a vehicle of the spirit, a finished vehicle which experiences all the different aspects of creation. This does not mean that all other forms and names that exist in the world - some as objects, others as creatures - are not responsive to the expression of the

spirit. Really speaking, every object is responsive to the spirit and to the work of the spirit which is active in all aspects, in all names and forms of this universe. One reads in the great work of Maulana Rumi, a Persian poet and mystic, that earth, water, fire and air before man are objects, but before God are living beings: they work at His command - as man understands living beings working under the command of a master.

If the whole creation can be well explained, it is by the phases of sound or vibration, which have manifested in different grades in all their various forms in life. Objects and names and forms are but the expression of vibrations in different aspects. Even all that we call matter or substance, and all that does not seem to speak or sound - it is all in reality vibration.

The beauty of the whole creation is this, that creation has worked in two ways; in one way it has expressed, and in the other way it has made itself a mould in order to respond. For instance, there is substance - matter to touch - and there is a sense to feel touch. There is a sound, and at the same time there is the sense of hearing to perceive the sound. There is light, there is form, there are colours, and at the same time there are eyes to see them.

What man calls beauty is the harmony of all he experiences.

What after all is music? What we call music is the harmony of the audible notes. In reality there is music in colour, there is music in lines, there is music in the forest where there is a variety of trees and plants, in the way in which they correspond with each other. The more widely one observes nature, the more it appeals to one's soul. Why? Because there is a music there. And to the extent to

which one sees more deeply into life and observes life more widely, one listens to more and more music — the music which answers the whole universe.

But the one whose heart is open - he need not go as far as the forest; in the midst of the crowd, he can find music. At this time human ideas are so changed, owing to materialism, that there is no distinction of personality. But if one studies human nature, one finds that even a piano of a thousand octaves cannot produce the variety that human nature represents: how people agree with one another, how they disagree; some become friends after a contact of one moment, and some in thousand years cannot become friends. If one could only see to what pitch the different souls are tuned, in what octave different people speak, what standard different people have! Sometimes there are two persons who disagree, and there comes a third person and all unite together. Is this not the nature of music?

The more one studies the harmony of music, and then studies human nature - how people agree, and how they disagree, how there is attraction and repulsion - the more one sees that it is all music.

But now there is another question to be understood. What man knows is generally the world that he sees around himself.

Very few people trouble to think that there is something beyond that which they realize around themselves. To many it is a story, when they hear that there are two worlds. But if one looks deep within oneself, there are not only two worlds, there are so many worlds that it is beyond expression. That part of one's being which is receptive is mostly closed in the average man. What he knows is to express outwardly and to receive from this same sphere as

much as he can receive by himself. For instance, the difference between a simple man and a thinking person with deeper understanding is that, when the simple person has received a word only in his ears, the thinking person has received the same word as far as his mind. So, the same word has reached the ears of the one, and the heart of the other. This man whose ears the word has touched has only seen the word, but he whose heart the word has touched has seen deeper. If this simple example is true, it can be understood that one person lives only in the external world, while another lives in two worlds, and a third person may live in many worlds at the same time. When one asks: Where are those worlds? Are they above the sky, or down below the earth? - the answer is: All these worlds are in the same place as we are. As a poet has said: 'The heart of man, if once expanded, becomes larger than all the heavens.'

The deep thinkers of all ages have Therefore, held one principle of awakening to life, and that principle is: emptying the self. In other words, making oneself a clearer and fuller accommodation in order to accommodate all experiences more clearly and more fully. All the tragedy of life, all its sorrows and pains belong mostly to the surface of the life in the world. If one were fully awake to life, if one could respond to life, if one could perceive life, one would not need to look for wonders, one would not need to communicate with spirits; for every atom in this world is a wonder for the one who sees with open eyes.

In answer to the question: What is the experience of those who dive deep into life, and who touch the depth within? - there is a verse in Persian by Hafiz who has said: 'It is not known how far is the destination, but so much I

know: that music from afar is coming to my ears'. The music of the spheres, according to the point of view of the mystic, is like the lighthouse in the port that a man sees from the sea; it promises him that he is coming nearer to the destination.

Now one may say: What music may this be? If there were no harmony in the essence of life, life would not have created harmony in this world of variety. Man would not have longed for something which was not already in his spirit. Everything in this world which seems to lack harmony is in reality the limitation of man's own vision. The wider the horizon of his observation becomes, the more harmony of life he enjoys. In the very depth of man's being the harmony of the working of the whole universe sums up in a perfect music. Therefore, the music which is the source of creation, the music which is found near the goal of creation, is the music of the spheres. And it is heard and enjoyed by those who touch the very depth of their own lives.

CHAPTER IV
The Mysticism of Sound

Before its incarnation the soul is sound.
It is for this reason that we love sound.

THE MAN of science says that the voice comes from the spine, the diaphragm, the abdomen and the lungs. The mystic says that sound comes from the soul, the heart and the mind. Let us see whether this is true. Before we sing or speak the thought of singing or speaking comes. If we have not the thought we cannot sing or speak, and before the thought there is the feeling that causes the thought. In order to make the thought concrete we must speak.

The sound goes through the ear to the mind, the heart and the soul. When the feeling, when the thought is spoken, its power becomes greater. If a person speaks of his sorrow, if he tells his grief to another, often he may begin to cry. While he kept the feeling in his heart, the thought in his mind, he did not cry, but when he spoke, he wept. Sometimes a humorous person, when telling something funny that he has seen, begins to laugh at his own words. While he only thought of it, he did not laugh, but when he speaks of it, he laughs. If we keep a thought in our mind, it has not the strength that it has when we speak it out.

If you repeat: flower, flower, flower, your mind will be much more impressed than if you only think of the flower.

This is why the Sufis repeat the name of God, and do not only think of God. There are Sufis who repeat the ninety-nine names of God. There is the *wazifa,* the *namaz;* there are different ways of repeating the name of God. The effect

produced is in accordance with the soul and the heart from which the sound comes. If there are four violinists, all of whom have studied for the same length of time, and they all play the same piece of music one after the other, they will each play very differently.

Each will play in accordance with his musical temperament, his heart and his soul. Therefore, it is very necessary for a musician that his heart and soul should be trained.

The shopman, after he has given us the change, says: 'Thank you'. That 'thank you' is forgotten before we have gone two steps, because it comes from the lips. A grateful person may say: 'Thank you' — only that, but it goes to the heart, because it comes from the heart. One singer may sing just one note, and all the audience is moved. Another sings dozens of notes, and no effect is made.

The force of the sound is in proportion to its duration. If we strike a stone, it gives out a short sound that has no effect. If we strike a bell, the sound is more lasting and the effect greater. If we prolong a tone the effect is greater, for the life is greater.

Sound is breath, the breath which is life. If there is a bell and a stone, and if an organ is played or a piano, the bell will give out a sound, but the stone will not. That which is alive gives out a sound that is alive. That which is dead gives none. The soul which is dead gives no sound. That is why in the ordinary song there are many notes, but not one note that lives. All are dead sounds. The music of the great composers lives still. Its echo has come down to us; the echo of the great souls is still here.

Thousands who have never thought of anything but the self have gone, and we do not even know that they have existed.

The dead souls, the ordinary people, go to hear that dead song.

The living soul hears the music that is alive.

The finer people go to see the tragedy where they are moved and shed a few tears. The ordinary people go to the moving picture where they laugh. The heart finds a joy in feeling, in sorrow. It feels that it is used, and in that there is a happiness.

The Sufi trains the heart in feeling. There are assemblies among them where *qawl* is sung and played, the music of devotion and praise, the music that arouses feeling, the feeling of devotion, of sorrow, of repentance: to think how foolish we are, how stupid we are, how many mistakes we make. Every feeling is practised. When the heart is made capable of feeling, it can feel the sorrow and joy of others. Everything touches it, every little sign of mercy, every feeling of admiration. In this there is happiness.

Our feeling must be in our power. A person says: 'I spoke like that because I was angry!' — Yes, but why was he angry?

One says: 'I cry because I am sad. I cannot help being sad; the sadness comes' - or: 'I laugh because I feel humorous.' Sorrow and mirth should be under control. The feeling of kindness must be kept as long as we wish, whatever obstacle we meet with. When this control is learned, then no sorrow can come near.

Then there is the music of the soul. In this there is no feeling, no devotion. There are few words, the syllables

have a hidden meaning.[11] It is to awaken the soul, to make the soul conscious of its immortal life.

The longer the thought is kept in the mind, the stronger it becomes. The mystic keeps one thought in the mind for ten minutes, for twenty minutes. He practises this. He practises it with music. First, he impresses one *Raga* upon his mind until it is fixed in his mind like a picture. Then he improves upon the *Raga* and looks at that picture like a painter who paints and then looks at his picture. Then he practises the sound only, without melody, one sound or - to break the monotony - two sounds, or three sounds. After that he hums. He keeps all feeling away.

There is no anger, no bitterness, no prejudice, no attachment, nothing that keeps him bound to the ego. Then there is no outward sound; he keeps the sound in his mind. Then he begins to hear the sound of the breath, the fine sound that the ears cannot hear.

A very materialistic person has a loud breath, audible to all.

The finer a person, the finer is his breath. He hears the sound of his heart: what it speaks, and he hears what the heart of another speaks. This is thought-reading. First, he must hear what his own heart says; then he hears what is in the heart of others - in their presence and in their absence. We are accustomed to call that which our ears hear sound, but there is also the sound of the mind, of the heart, of the soul.

Why do we all like to be alone? We may think that we like to be where we have some company, to talk, to be in the society of others, but we are not happy unless we are alone, away from the town, sitting by some stream or lake. It is because then, unconsciously, we hear the sound of the

soul. This sound the Sufi hears in the *shagl,* in the *qasb*‡*.* It is very difficult, because for this all the tubes and veins must be open. The soul is a finer essence, and if the veins and tubes are blocked by the fluids, by very much eating and drinking, by alcoholic substances, by very much sleep, by very much comfort and luxury, this sound cannot enter.

The Vedanta speaks of *Nada Brahma,* the Sound-God, the sound that is God, of which all things are made. Sufis call it *sawt-e-sarmad,* the sound that intoxicates man. The Qur'an says: '*Kun fa-yakun* - when God said "Be", it became'. Before this world was, all was in sound, God was sound, we are made of sound. That is why we like music. That is why you are listening to this§, because it is your element. Although it has been dimmed by manifestation, your thought, your mind, is made of sound.

‡ Mystical breathing exercises.

§ These words show that this address was probably given after a musical performance.

CHAPTER V
The Mystery of Sound

SOUND IS perceptible activity of the all-pervading life. Different sounds differ in their outer expression, but within it is one and the same activity which directs all sounds. It is in expression that sounds differ, because of the different instruments through which they are expressed. The deeper we penetrate into the mystery of sound, the more we are able to trace the link that connects all sounds. This link is what the musician calls harmony, and it is in harmony that is hidden the secret of joy and peace.

As one sound is directed by another sound, so every motion is caused by another motion. Therefore, no activity can take place without a directing activity, and that activity which directs all is called God. This supports the argument of the fatalist that all is done by God, and it also proves the view of the metaphysician that there is no such thing as chance. At the same time, it explains that freewill remains, since each sound, in its outward manifestation, hides within itself its directing activity, so that behind what man calls freewill there is hidden God's will.

As sound takes varying manifestations through different instruments, one sound helps another, harmonizes with another, and one sound differs from another, or covers it. All this is merely caused by the instruments, their response to the directing power within, and their relation to each other.

This symbolism explains all different aspects of life, and shows that good and evil, pleasure and pain, right and wrong, all come from one source. Thus, the chief

consolation of the thinker is the understanding of the mystery of life, which understanding affords contentment under all kinds of conditions.

The mystic need not follow the principle of contentment unless for convenience. The mystic must be able to rise to the cause instead of laying himself helpless at the feet of the effect. It is that mastery which is called *walayat* in Sufi terms.

It has been shown how every external activity is directed by an inner motion and how, at the source of it, there is a principal cause. It must be understood that every wave of life which is set in motion by the principal cause, works toward a purpose. With its every motion the purpose becomes more definite, and at its every stage of evolution it adjusts itself, making a perfect harmony — although in a limited space this same activity may appear inharmonious. Therefore, good and evil, right and wrong, when viewed by the keen sight, correspond with a certain purpose, and thus prove harmonious from the standpoint of the perfect Whole.

Every life-wave which starts from the innermost part of life becomes stronger with its every succeeding motion. It is a gentle impetus given to a wheel that sets it in motion, and every revolution increases its power. The Sufi recognizes three stages of movement. These three stages need not be the same in all aspects of life, since every activity adopts the form of a circle, a wheel, and it is according to its circumference that it covers the ground. Thus, these three stages may be called slow, moderately fast, and fast.

At the same time every activity forms a habit which limits each motion to a certain interval of time, and it is this character of life which forms rhythm. Just as it is necessary

that motion should be the source and sustaining power of life, so it is necessary that rhythm should exist in every activity. No motion can exist without rhythm. Rhythm, when of an even nature, is felt by everybody, but when uneven it is not perceived.

There are two elements in rhythm, mobility and regularity. The former has a forward, and the latter a lateral movement. The form taken by the movement of rhythm can be seen by observing light which, to the vision of the concentrative mind, is shown to have the form of the cross.

The variety found in all aspects of life results mainly from these three stages of rhythm and its two main elements. But out of these two main elements there arises a third chaotic motion in which mobility and regularity clash together. By recognizing its rhythm, the mystic understands from the character of every activity the cause and result of that particular activity.

The first element in rhythm - mobility - is gentle, productive, creative and progressive. The second element is active, supporting and controlling. It is also productive and creative in a more advanced state of things, and it is sustaining. The third element leads to inactivity, decay, destruction and death. The idea of *Trimurti* - three aspects of God - is the symbol among the Hindus of these three powers working as main principles in life. They are named *Brahma* - Creator, *Vishnu* - Sustainer, *Shiva* - Destroyer.

There are two stages in every activity, action and result. Action manifests itself in audibility, and results in visibility. In the Bible there is a statement about this: that first there was the word and then there came light. The Qur'an in this connection says that first the word was spoken, and then all became manifest. This is seen in some form or other in

every activity which descends from the invisible to the visible. The preparatory stage of all things is audible, and when finished they are visible. In other words, from the world of sound there came the world of forms. Therefore, the Hindus call *Nada Brahma,* the Sound-God, the Creator.

All things can be studied and understood by understanding the nature of the perfect life. God can be studied and understood by the study and understanding of human nature, and man can be studied and understood by the study and understanding of God.

Since all things are made by the power of sound, of vibration, so everything is made by a portion thereof, and man can create his world by the same power. Among all aspects of knowledge, the knowledge of sound is supreme, for all aspects of knowledge depend upon the knowing of form, except that of sound, which is beyond all form. By the knowledge of sound man obtains the knowledge of creation, and the mastery of that knowledge helps man to rise to the formless. This knowledge acts as wings for a man; it helps him to rise from earth to heaven, and he can penetrate through the life seen and unseen.

The whole manifestation being the phenomenon of sound, the knowledge of sound is the key to the mystery. The knowledge of sound acts as a guide in the maze of names and forms. That is the reason for the great importance attached by the Yogis to *mantrayoga* which to the Sufis is dhikr (Zikar). There is nothing man cannot accomplish by the power of *dhikr,* if only he knows which *dhikr,* how to use it, and for what purpose. Just as there is creative power in sound, so is there also destructive power, as in the Scriptures the expression 'the blast of the last trumpet' signifies the destructive power of the sound.

CHAPTER VI
The Mystery of Colour and Sound

1

THE ATTRACTION that one finds in colour and in sound makes one wonder if there is a mystery hidden behind them, if there is a language of colour and sound which could be learned. The answer is that the language of colour and sound is the language of the soul, and that it is our outward language which makes us confused as to the meaning of that inner language. Colour and sound are the language of life. Life expresses itself on all different planes of existence in the form of colour and sound, but the outward manifestations of life are so rigid and dense that the secret of their nature and character becomes buried underneath.

Why is the world called an illusion by the mystics? Because the nature of manifestation is such that it envelops its own secret within itself, and stands out in such a rigid form that the fineness, the beauty, and the mystery of its character are hidden within itself. Therefore, the seekers after the truth of life, the students of life, strike two opposite paths. The one wishes to learn from the external appearance, the other wishes to find out the secret which is hidden behind it. The one who learns from the external gets the knowledge of the external, which we call science. The one who finds out from the within, from that which is hidden within this manifestation - he is the mystic; the knowledge he gains is mysticism.

The first question that comes to the mind of the intelligent person is: What is it in colour and in sound that appeals to us? It is the tone and rhythm, of colour as well as

of sound, which have an influence on the tone and rhythm of our being. Our being is our capacity for the resonance of the tone and rhythm which come from sound and colour. This capacity enables us to be influenced by sound and colour. Thus, some have a liking for a certain colour, others have a liking for another colour. In the way of sound some are attracted to a certain kind of sound. In the range of voice some are attracted to the baritone or to the bass voice, others are attracted to the tenor and soprano. There are some to whom the deep sound of the cello appeals; there are others who are interested in the sound of the violin; some can enjoy even the thick sound of the horn and the trombone; others can enjoy the flute. What does this show? It shows that there is a certain capacity in our hearts, in our being, and it depends upon that particular capacity what kind of sound appeals to us.

At the same time, it depends upon man's grade of evolution, his character, his nature - whether he is gross or fine - also upon his temperament - whether he has a practical nature or is dreamy, whether he loves the drama of life, or whether he is absorbed in the ordinary things of life. According to man's condition, his temperament and his evolution, colour and sound affect him, and the proof of this is that man so often changes his fancy in regard to colour.

There is a time when he is so fond of red; there are times when he longs to see purple, or when he dreams of mauve. And then there comes a time when he takes a fancy to blue; he craves for yellow, for orange. There are some who like deep colours, others light colours. It all depends on their temperament and their grade of evolution. There is always someone to whom music of any kind appeals; the best or the worst, somebody likes it! Have you not seen how

children can enjoy themselves with a little tin can and a stick? The rhythm comes within their capacity of enjoyment. Human nature is such that it takes in everything, all put together, from the highest to the lowest. It has such a wide capacity that there is nothing left out; everything has its place, and all is assimilated by human nature.

At the same time there is action and reaction. It is not only his grade of evolution that makes man change his fancy to different colours and tones, but it is also the different colours and tones that help him in his evolution, and that change the speed of his evolution.

Very often man gives great importance to colour and tone-so much so that he forgets that which is behind them, and that leads him to many superstitions, fancies and imaginations. Many people have fooled the simple ones by telling them what colour belonged to their souls, or what note belonged to their lives. Man is so ready to respond to anything that can puzzle him and confuse his mind! He is so willing to be fooled! He enjoys it so much if somebody tells him that his colour is yellow, or green, or that his note is C, D, or F on the piano. He does not care to find out why. It is like telling somebody: 'Wednesday is your day, and Tuesday some other person's'.

In point of fact all days are ours, all colours are ours. It is man who is the master of all manifestation. It is for man to use all colours and tones; they are at his disposal, for him to use and make the best of. It would be a great pity if we were subjected to one colour and tone. There would be no life in this; it would be a form of death. The staircase is made for us to ascend, not for us to continue stepping in one place. Every step is our step, if only we take it.

Coming to the mystical point of view, the first aspect that makes Intelligence conscious of the manifestation is sound. The next aspect is light or colour. All the mystics and prophets and great thinkers of the world, when expressing the history of creation, have in all periods of history given the first place to sound. The scientist of today says the same thing. He calls it radiance, atom, electron, and after going through all the different atoms of substance he arrives at a substance that he calls movement. Movement is vibration. It is only the effect of motion which we call sound. Motion speaks, and we call speech sound because it is audible. When it is not audible, this is because there is no sufficient capacity to make it audible. But the cause of sound is movement, and movement is always there. This means that the existence of movement does not depend upon capacity.

Colour also is movement, and its capacity makes colour concrete to our vision. At the same time, although we may call a colour green or red or yellow, every colour is different to each person. In fine shades of colour people do not see alike, because the capacity is different in each of them. The tone is according to the capacity. In other words, it is not the tone or the colour which differ in value; they become different when we sense them, when we feel them: in their relation to us they are different.

The conception of the five elements, which the mystics have held at all times, cannot be explained in scientific terms, because the mystics have their peculiar meaning. Although the elements may be called water, fire, air, earth and ether, this must not be taken as such. Their nature and character, according to the mystics, are different. But as words are few, one cannot give other names to the elements, although in Sanskrit there are different words for

these. ‘Ether’ is not ether in scientific terms, it is capacity. ‘Water’ is not water as we understand it in everyday language, it is liquidity. ‘Fire’ is understood differently; it means glow, or heat, or dryness, or radiance, all that is living. All of these words suggest something more than what is meant by earth, fire, water, etc.

The working of these five elements is distinguished by different colours and sounds. The five elements are represented by sound in the musical scales which are called *Ragas.* In India and China, the *Raga* of five notes is considered the most appealing, and I myself have experienced that the scale of five notes is much more appealing than the scale of seven notes. The scale of seven notes lacks some vital influence that the scale of five notes possesses. In ancient times the scales by which miracles were performed were mostly the scales of five notes.

There is a relation between sound and colour. When he hears something, the first tendency a man has is to open his eyes to try to see the colour of it. That is not the way to see it. Colour is a language. The very life which is audible is visible also. But where? It is visible on the inner plane. The mistake is that man looks for it on the outer plane; when he hears music, he wants to see the colour before him. Every activity of the outer world is a kind of reaction; in other words, a shadow of the activity which is behind it and which we do not see. Also, there is a difference in time. An activity which has taken place twelve hours earlier is now visible in colour on the outer plane, and it is the same with the effect of dreams on life. Of something that one has perhaps seen in a dream at night, one will see the effect in the morning, or a week later. This shows that there is some activity which takes place behind the scenes and is

reflected on the outer life, according to how the activities of the outer life are directed.

This is the reason why a seer or mystic is often able to know beforehand his own condition, and the condition of others - what is coming, or what has passed, or what is going on at a distance; for he knows the language of sound and colour. Now the question is: On which plane does he know the language of sound and colour? In what way do they manifest to him? One cannot restrict this to a certain law, and at the same time it has a certain law. Where does he see it? He sees it in his breath.

The whole culture of spiritual development, therefore, is based upon the science of breath. What makes the Yogis, the mystics, see happenings of the past, present and future? Some law behind the creation. A certain working of the mechanism which is a finer mechanism. How can it be seen? By opening one's vision to one's self.

According to the mystics there are five capacities of one's being which may be called five *akashas.* The one capacity which everybody knows and is conscious of, is what may be called the receptacle of food, which is the body. The second, which is more or less recognized, is the receptacle of sense, which is in the senses. The third capacity is called the receptacle of life, and this capacity is a world in itself where one is conscious of the finer forces of life which are working within oneself. They can convey to one a sense of the past, present, or future, for the reason that they are clear to one's vision: one sees them.[**]

[**] For a complete explanation of the five akashas see 'The Story of Lot's Wife' in Volume IX.

But one may ask: 'How can a man find out the condition of another?' It is not so that he can know more about others, for he is made to know most about himself. But many are unconscious of the third receptacle, that of life. The one who is conscious of his receptacle of life is able to empty the capacity he has, and to give a chance to the life of another person to reflect upon it. This he does by focusing upon the life of another, and by that he covers the past, present and future: he only has to make the camera stand in the right place.

It is exactly like photography. The plate is there; it is clear because man is able to empty his own capacity. The black cloth that the photographer puts over the camera and over his head is concentration. When man has mastered concentration, he becomes the photographer. He can focus all the light upon one spot. It is all scientific when we understand it in this way, but it becomes a puzzle when it is put before us as a mystery. All is mystery when we do not know it; when we know it all is simple. The true seekers after truth are lovers of simplicity. The right road is simple, clear and distinct. There is nothing vague about it.

The more one follows the path exploring the mystery of life, the more life becomes revealed to one. Life begins to express its secret, its nature. What is required of man is an honest following of life's law, and nothing in this world is more important than the knowing of human nature and the study of human life. That study lies in the study of self, and it is the study of self which is really the study of God.

Question: What is the difference between sound and colour?

Answer: Sound and colour are one, they are two aspects of life. Life and light are one. Life is light, and light is life, and so colour is sound, and sound is colour. But where sound is colour, it is most visible and least audible, and where colour is sound it is most audible and least visible. You can find the unity of colour and sound by studying and practising the science of the culture of breath.

2

Both from the point of view of the Sufi and that of all mystics the original state of the whole creation is vibration, and vibration manifests in two forms, or stages. In its original condition vibration is inaudible and invisible, but in its first stage towards manifestation it becomes audible, and in its next step visible.

In its audible stage it is called *nada* in Vedantic terms — a word which means sound — or *Nada Brahma* which represents: Sound the Creator, Sound the creative Spirit. The next stage is called *jatanada* - a word which means light. It is the different degrees of that light and their comparison with one another which give rise to the various colours. Colours are only the different shades of light; compared with one another they are colours, but in reality, the light makes all colours. This is shown by the light of the sun which has no particular colour of its own, but the light of which plants partake manifests in the colours of their flowers. These colours seem to be the colours of flowers, vegetables and leaves, whereas in reality they are the colours of the sun.

In the case of souls, we may also realize that the manifestation of such a variety among them is an illusion

too. One forgets that all the various faces and endless forms of human beings belong to one Spirit and are the manifestations of that one Spirit. When one begins to understand the theory of colour and sound, one can begin to understand that too. For instance, what is sound? The different notes are the various degrees of breath: human breath, or the echo coming from a vessel, an instrument, or a bell, for that also is breath - the breath of human beings as well as the breath of objects.

From the one breath many sounds manifest; so that takes one back again to the idea of unity. All this variety of colours and forms and sounds proceeds from one single source.

Associated with this there is the question of the mysticism of number. This is the idea of rhythm. Every movement must have its rhythm. There cannot be movement without rhythm. By rhythm we imagine the intervals of time, such as hour or minute, or in music crochet, quaver, semibreve.

All these arise from our habit of dividing time into rhythm.

We do this because our life itself depends on rhythm. The beating of the pulse, of the heart, in the head — all show life's rhythm.

The science of numbers comes from the science of rhythm.

A certain number comes to denote a certain duration of time; every action or movement requires a certain time and has a corresponding effect. Every effect which is produced by colour, sound or number depends upon their harmonious or inharmonious effect. If the sound is not harmonious, it has not a desirable effect upon us; if a colour

is not harmonious it also has an undesirable effect. This shows that it is not the particular number or sound which gives the desirable effect, but the harmony. That is why a knowledge of the effect of sound, colour or number is insufficient without a development of a sense of harmony in oneself, so that one can understand the harmonious effect of these things.

The mystics have seen five *tatwas,* or elements, working behind both the sound and the rhythm, although musicians consider seven notes in a scale. The original scale known to the mystics had five numbers, and there were five kinds of scales among the ancient people, with five different classes of rhythm. They took five colours to represent the five elements.

People often say: 'This colour is lucky and that one is unlucky. This number is lucky and that one is unlucky'.

But it is not the particular colour or number in itself, it is the harmony of the situation which is lucky or unlucky: in what relation do that particular number and colour stand to you, to your life's affairs, your own constitution, your stage of evolution. If they stand in harmony with your life then they are harmonious and lucky. If not, they are inharmonious and unlucky. This does not mean that a particular colour is inharmonious; it is just how it stands in your life that decides whether it is harmonious or not.

So, it is with sounds. But the power of sound is greater than the power of colour. Why is this? It is because sound arises from the depth of one's being, and because sound can also touch the depth of one's being. The *mantrayoga* of the Hindus is based on this principle. The Sufi term for this is *dhikr* (zikar): that is the use of words for the unfoldment of the soul. But it is not merely for bringing about any desired

result that words can be used in *dhikr.* People often make the mistake of using the word without any spiritual idea behind it, simply for the attainment of some magical power. The Sufis of all ages have warned against this mistake, and have constantly taught that there is only one object worth striving for, the essential object of life, namely God. It is only when the science of words is being used for the attainment of truth, that is: for the attainment of God, that it is being used in the right manner. To use it for any other purpose whatever, is just like paying out pearls to buy pebbles.

We must remember the teaching of Christ, how he says:

'Render to Caesar the things that are Caesar's and to God the things that belong to God'. In other words, give to the world what belongs to the world, and give to God what belongs to God, namely: love, worship, reverence, devotion, trust, confidence. All those are due to God, so give them to God.

That which belongs to the world is: wealth, money, service, sympathy, kindness, tolerance, forgiveness. All these are due to the world, so give them to the world. We only make a mistake when we give to the world what is for God, and when we do for God what belongs to the world; for instance, when a man flatters another man, and when man depends upon a human being instead of depending upon God. All those things which belong to God and are due to God we fail to give Him, and give them to man instead.

When all things which we gain are used for a selfish purpose, we at once become confronted with difficulties, troubles and disappointments. That is why the same mystical science may be used as a means of attaining God, or may be abused by turning it into a way called black

magic. It is not that there is something special called black magic, or that there is something else called white magic; magic is all one and the same. It is how we use it that makes the difference; it is the use of it which makes it right or wrong, good or bad.

A question may be asked regarding the mysticism of colour and sound: Can we get our individual colour or note? The answer is that in the first place it is not a matter of our own colour being good for us. It is whether a number or colour is in harmony with us or not that makes it good or not. In the second place, at every moment of our life our evolution changes. A person who was a thief yesterday is not a thief today. So, also a given number or colour belonging to us at one moment does not belong to us at another moment; it changes every moment. Therefore, to restrict oneself to a certain number or colour is like tying one's feet with a chain, so that no more progress can take place. In the third place, were we to settle upon a particular number or colour, we might induce a tendency to superstition in our nature, and this we must always avoid. We would always be thinking: What is the number of the house we are going to live in? What is the colour of the room I shall occupy? What is the colour of the dress? And so on! What would it be then if the person was obliged to live in that particular house, or was obliged to occupy that room in the hotel? If the number was inharmonious, he would think everything would go wrong while staying there!

While it is always well to learn everything one can, it is not good to give in to superstition. Otherwise, it would be better never to have known such things at all. The whole aim of the Sufi is to reach to reality, and anything savouring of superstition should be avoided. What is colour after all?

It is an illusion. What is number? It is an illusion. What are forms?

They are illusions too. It is interesting to a certain extent to know about these things and to distinguish them. It gives a certain knowledge. But since these are all illusions, how can it be worthwhile to give oneself absolutely to them and to neglect the unfolding of the self, besides at the same time neglecting the search for the reality, the only aim of the soul?

Therefore, all other knowledge and all other pursuits should be given a secondary place. Our main pursuit must be after Truth, believing as we do that in the Truth there is God.

CHAPTER VII
The Spiritual Significance of Colour and Sound

IT SEEMS that what science realizes in the end, mysticism reaches from the beginning. This accords with the saying of Christ: 'First seek ye the Kingdom of God and all will be added'. When one hears of the present discoveries about sound and colour on the scientific side, one begins by being surprised.

One says: 'What a new discovery! Something we have never heard of. It is something quite new'. And yet, when you open the Bible there it says: 'First was the word, and the word was God'. And if you open still older scriptures of the Vedanta, you read in their verses that in the Creator there was that word, or that vibration. When we come to the Qur'an we read: that first there was the word 'Be', and then there became.

The religions of the world, the prophets and mystics who existed ages ago knew these things. Today a man comes with a little photographic plate and says: 'Here I have a photograph of sound; that shows how important is vibration and its action upon the plate'. He does not know that this is something which has always been known, and has been spoken of by those who knew it — but in spiritual terms. Therefore, man does not think about what was spoken of in the past; he thinks that what is being spoken of today is something new. But when we realize that - as Solomon has said - there is nothing new under the sun, we begin to enjoy life seeing how, time after time, the same wisdom is revealed to man. The one who seeks through science, the one who searches through religion, the one

who finds it through philosophy, the one who finds it through mysticism - in whatever manner they seek the truth, they find it in the end.

I was once introduced in New York to a scientist, a philosopher. The first thing he said about his accomplishments was: 'I have discovered the soul'. It amused me very much! All the Scriptures have spoken about it, thinkers have spoken about it, mystics have spoken about it, the prophets have spoken about it, and this man comes and says: 'I have discovered the soul!' I thought: 'Yes, that was the new discovery that we were expecting — something that we never knew!' Such is the attitude of mind today, the childish attitude. When one looks into the past, the present and the future one sees that life is eternal, and what one can discover is that which has always been discovered by those who seek.

Philosophy or science, mysticism or esotericism will all agree on one point if they touch the summit of their knowledge, and that point is that behind the whole of creation, behind the whole of manifestation — if there is any subtle trace of life that can be found, it is motion, it is movement, it is vibration.

This motion has its two aspects. There are two aspects because we have developed two principal faculties: sight and hearing. One aspect appeals to our hearing, the other to our sight. The aspect of movement or vibration which appeals to our hearing is what we call audible and what we term sound. The aspect which appeals to our sight we call light, we call it colour, and we call it visible. In point of fact, all that is visible, all that is audible - what is it in its origin? It is motion, it is movement, it is vibration, it is one and the same thing. Therefore, even in that which is audible, in that

which is called sound, those who can see trace colour, and to those who can hear, even the sound of the colour is audible.

Is there anything that unites these two things? Yes, there is. And what is it? It is harmony. It is not a particular colour which is harmonious, or which lacks harmony. It is the blending of that colour; it is in what frame it is fixed; how the colour is arranged. In accordance with that it has its effect upon the one who sees. So, it is with sound. There is not any sound which is harmonious or inharmonious in itself; it is the relation of one sound with another sound that creates harmony. Therefore, harmony is not a thing that one can point out; one cannot say: 'This or that certain thing is harmony'.

Harmony is a fact. Harmony is the result of the relation between colour and colour, the relation between sound and sound, and the relation between colour and sound.

The most interesting part of this knowledge is how to different persons different colours appeal, and how different people enjoy different sounds. The more one studies this, the more one finds its relation with the particular advancement of man's evolution; for one will find that at a certain time of one's evolution one loved a certain colour, and then one lost contact with that colour. With one's growth and evolution in life one begins to like some other colour. It also depends upon a person's condition, whether he is emotional, passionate, romantic, warm or cold, whether sympathetic or disagree able. Whatever be his emotional condition, in accordance with that he has his likes or dislikes in colours. Therefore, that makes it easy for the seer, for the knower, to read the character of a man - even before he has seen his face - only

by seeing his clothes. His liking for a certain colour expresses what the person is like. His liking for a certain flower, for a certain gem or jewel, for a certain environment in his room, the colour on his wall — all that shows what a person is like, what is his fancy.

As man evolves spiritually through life, so his choice of colour changes. With each step forward he changes, his idea about colour becomes different. There are some to whom striking colours appeal, to others pale colours. The reason is that the striking colours have intense vibrations; the pale colours have smooth and harmonious vibrations, and it is according to the emotional condition of man that he enjoys different colours.

Now coming to sound, every person, whether he knows it or not, has a certain choice of sound. Although everyone does not study this subject, and man mostly remains ignorant of this idea, yet every person has a liking for a certain sound.

It is therefore, that there is a saying, a belief among people, that each person has his note. It is a fact that each person has his sound, a sound which is akin to his particular evolution.

Besides the divisions that the singers have made, such as tenor, bass or baritone, each person has his particular pitch, and each person has his peculiar note in which he speaks, and that particular note is expressive of his life's evolution, expressive of his soul, of the condition of his feelings and of his thoughts.

It not only has an effect upon children to hear certain sounds and to see certain colours, but it also has an effect upon animals. Colours have a great effect and influence upon all living creatures: animals, birds and human beings.

Without knowing it, the influence of colours works in their lives, turning them towards this or that inclination. Once when I was visiting a house which had been taken by a certain club, one of the members told me: 'It is a very great pity that since we have taken this house there is always disagreement in our committee'. I said: 'No wonder. I see it'. They asked: 'Why?'

I said: 'The walls are red; they make you inclined to fight. A striking colour from all around gives you the inclination to disagree. The emotions are touched by it, and certainly those inclined to disagreement are helped by it'.

It is from this psychological point of view that one finds among the ancient customs of the East that a certain colour is chosen for the time of wedding, and certain colours for other times of different festivities. It all has its meaning, there is a psychological significance at the back of it.

Since both colour and sound are perceived differently and we have different senses through which to perceive them, we have distinguished between visible and audible things. But in reality, those who meditate, who concentrate, those who go within themselves, who trace the origin of life - they begin to see that behind these outer five senses there is one sense hidden, and this sense is capable of doing all that which we seem to do or experience.

We distinguish five external senses because we know the five organs of sense. In reality there is one sense. It is that sense which, through these five different organs, experiences life and distinguishes life in five different forms. And so all that is audible and all that is visible is one and the same. It is this which is called in Sanskrit *Purusha* and *Prakriti.* In the terms of the Sufis this is known as *Dhat* (zat) and *Sifat.* The manifestation of this, the outer

appearance, is called *Sifat.* It is in the manifestation of *Sifat* that one sees the distinction, or the difference between that which is visible and that which is audible. In their real aspect of being they are one and the same.

That plane of existence where they are one and the same is called *Dhat* (zat), according to that knowledge of the inner existence of the Sufi mystics, in which one sees the source and goal of all things.

What I wish principally to explain is that colour and sound are a language which can be understood not only in the external life but also in the inner life. For the physician and for the chemist colour has a great significance. The deeper one goes into the science of medicine and into the science of chemistry, the more one recognizes the value of colour. Each element, the development of every object, or the change of every object is distinguishable by the changing of its colour.

The physicians of old used to recognize diseases by the colour of face and form, and even today there exist physicians whose principal way of recognizing a man's complaint is from the colour in his eyes, on his tongue, on his nails, on his skin.

In every condition it is colour which is expressive of man's condition. Also, in objects their condition and their change are recognized by their change of colour.

Psychologists have recognized the condition of objects by their sound and of persons by their voice. What kind of person a man is, whether strong or weak, what his character is, what his inclinations are, what his attitude is towards life, his outlook on life - all this is known and understood by his voice.

Colour and sound are not only the language in which one communicates with the life without, but also the language in which one communicates with the life within. One might ask how it is done. We can see the answer in certain scientific experiments. Special plates are made, and by speaking near such a plate mark are made upon the plate with sound and vibrations. Those marks make either harmonious or inharmonious forms. If that is true, then every person, from morning till evening, is making invisible forms in space by what he says. He is creating invisible vibrations around him, and so he is producing an atmosphere. Therefore, it is that one person may come into the house, and before he speaks you are tired of him, you wish to get rid of him. Before he has said or done anything you are finished with him, you would like him to go away, for in his atmosphere he is creating a sound; a sound is going on which is disagreeable. There is another person with whom you feel sympathy, to whom you feel drawn, whose friendship you value, whose presence you long for; harmony is continually created through him. That is sound too.

If that is true then it is not only the external signs, but also the inner condition which is audible and visible. Though not visible to the eyes and not audible to the ears, yet it is audible and visible in the soul. We say: 'I feel his vibrations. I feel the person's presence. I feel sympathy, or antipathy towards that person'. There is a feeling, and a person creates a feeling without having said anything or done anything. Therefore, a person who is in a wrong vibration, without doing or saying anything wrong, creates the wrong atmosphere, and you find fault with him. It is most amusing and very funny to see how people may come

to you with a complaint: 'I have said nothing, I have done nothing, and yet people dislike me and are against me'. That person does not know that it is not because of his saying or doing anything: it is because of his being. 'What you are speaks louder than what you say'. It is life itself which has its tone, its colour, its vibration. It speaks aloud.

One may think: 'Where is it? What is it? Where is it to be found?' The answer is: What little man knows about himself is only about his body. If you tell a man to point out where he is, he will point out: this arm, this hand, this body. He knows little further than that. There are many who, if asked: 'Where is it in your body that you think?', will say: 'Thinking? In my brain'. They limit themselves to that little physical region which is called body, thus making themselves smaller than what they really are. The reality is that man is one individual with two ends, just like one line with two ends. If you look at the ends, it is two; if you look at the line, it is one. One end of the line is limited, it is limitedness; the other end of the line is unlimited. One end is man, the other end is God. Man forgets this end, and knows only that end of which he is conscious, and it is the consciousness of limitedness which makes him more limited. Otherwise, he would have a greater scope for approaching that Unlimited which is within himself, which is only the other end of the same line, the line which he calls, or which he considers to be, himself. When a mystic speaks of self-knowledge this does not mean knowing: how old I am, or how good I am, or how bad I am, or how right or wrong I am. It means knowing the other part of one's being, that deeper, subtler aspect of one's being. It is upon the knowledge of that being that the fulfilment of life depends.

One might ask: 'How can one draw closer to it?' The way that has been found by those who searched after truth, those who sought God, those who wished to analyse themselves, those who wished to sympathize with life, is one way, and that is the way of vibrations. It is the same way as of old; by the help of sound, they prepared themselves. They made these physical atoms, which in time had become deadened, live again with the help of sound. They worked with the power of sound. As Zeb-un-Nissa says: 'Say continually that sacred name which will make thee sacred'. The Hindus have called it *mantrayoga;* the Sufis have termed it *wazifa.* It is the power of the word which works upon each atom of the body, making it sonorous, making it a medium of communication between the external life and the inner life.

What one begins to realize as the first experience of one's spiritual development is that one begins to feel in communication with living beings, not only with human beings, but with animals, with birds, with trees, with plants.

It is not an old tale that the saints used to speak with the trees and the plants. You can speak with them today if you are in communication. It was not only the ancient times which were blessed; the blessing which was of old is there today. The old blessing is not old today, it is new! It is the same old one that was, that is, and that will be. No privilege was ever limited to a period of the world's history. Man has the same privilege today, if he will realize that he is privileged. When he himself closes his heart, when he allows himself to be covered by the life within and without, no doubt he becomes exclusive, no doubt he becomes cut away from this whole manifestation which is one whole

and is not divided. It is man himself who divides himself; if not, life is undivided, indivisible.

It is the opening of the communication with external life which makes man wider. Then he does not say of his friend: 'This is my friend, I love him', but he says:

'This is myself, I love him'. That is the time when he can say that he has arrived at the realization of love. As long as he says: 'I feel sympathy with him because he is my friend', his sympathy has not yet fully awakened. The real awakening of his sympathy is on that day when he sees his friend and says 'this is myself. Then the sympathy is awakened, then there is the communication within one's self.

Man does not close himself only from the external life, but also from the inner part which is a still more important part of his life. That inner part is also sound, that inner part is light; and when one gets in touch with this sound and this light, then one knows that language which is the language of heaven, a language which is expressive of the past, the present and the future, a language which reveals the secret and character of nature, a language which is receiving and giving that divine message which, the prophets have tried at times to reveal.

CHAPTER VIII
The Ancient Music

WHEN ONE looks at this subject from the Eastern point of view one finds that the Eastern idea of music originated from intuition. But the tradition of any art, or even of science, will tell the same thing. It is only later on that man begins to believe in the outer things and forgets the origin, which is intuition.

Music, according to the ancient people, was not a mechanical science or art: music was the first language. The proof of this can be found even now in the language of the animals and birds, who express their emotions and passions to one another without words, only in sounds. It is the combination of the different sounds of animals and birds which also has an effect upon the numberless multitudes of the lower creation.

If music was the first expressive thing in the lower creation, so it was also in the human kind. And since it was the first expression of the emotions and passions of the heart, it is also the last expression of the emotions and passions; for what art cannot express, poetry explains, and what poetry cannot express is expressed by music. To a thinker, therefore, music in all ages will stand on the highest pedestal for the expression of what is deepest in oneself.

When the ancient music is compared with the modem, one will no doubt find that there is too vast a gulf between them.

If there is anything which gives one some little idea of the music of the human race, it is Eastern music, which still

has traces of ancient music in it. Had it been preserved in the East only as music, it would perhaps not have been kept intact as it has been. But it was kept as a part of the religion, and that is the reason why it has been continued through the tradition for thousands of years.

One might ask: How can the music of ancient times be kept pure, as there is always a tendency in human nature to alter things? It was always difficult for the human race to change religion; anything else might be changed, but there was one thing that was always kept, and that was religion. In the religion of the Hindus one aspect was music; it was called

Sama Veda. In the Western world there came a time when translations were made of the *Vedas,* but there is a part of them of which the translation is not to be found: it is of that *Veda.* The reason is that, being musical, this *Sama Veda* could not well be regarded as being language.

From a study of the music of the Hindus one can trace back in the traditions that thousands of years ago there was a time when musicians knew as fine a distance between tones as quarter tones. It was not only the degree of the sound that was considered in that way, but also the nature and character of the sound was analysed, just as in chemistry. We can find today in ancient traditions the different effects attached to the different notes, whether dryness or liquidity, whether cold or heat. No doubt it is difficult today to distinguish the sounds which express these different effects, because the distinguishing is now done from the instruments, and in those times, it was done only from nature. Yet it is most interesting to know that we find today in Sanskrit scriptures the different pitch of sound distinguished in ancient times. In the absence of a

piano or of a tuning fork the musicians had to determine the pitch by the sound of different animals and birds.

One might ask in what way the art developed among the ancient people, reference of which is to be found even now in the East. The idea was that they attached different themes of music to different seasons, and different strains of music to different times of the day and night. And as there is nothing in the world which is without reason, that also was not only an imagination or a fancy: there was a reason behind it, a logical reason for attributing certain melodies to certain times. Had it been a poetic fancy, it would have lasted for a short period, and would have influenced a little circle only. But it has lasted for ages, until now, and has influenced the whole country of India. It is a usage which was carried on for thousands of years, and today one finds in the East or the West the North or the South, that the same *Raga* is sung in the same times.

When sung out of these times, then it is not appealing.

When we look at it from the metaphysical point of view, we shall find that the realization and knowledge that science has today - and will ever have - that vibration is at the root of the whole creation, was a certainty to the ancient people; it was the basis of their whole science. They knew that that which has created, and which is holding, and in which is held the whole manifestation and the whole cosmos, is one power, and that is vibration. It is because of this that astrological science, which had much to do with the way human beings and different countries were influenced, also arose out of that science of vibration. Thus music, as a science, was known by them to have a great deal to do with the influence of the planets. And the continual moving and working of the planets, and their action upon

the earth, were the basis of the *Ragas* on which their music was founded.

In the Sanskrit tradition of ancient times there were verses to be found having relation to certain planets. The musicians therefore, made their programme according to the influence of the planets of the cosmos, and that programme was carried out throughout the whole year. One might think that the influence of the planets is too vague to perceive, and that one could not make a programme upon it, but in all periods the whole of humanity has arranged its life according to the planetary influences just the same.

In order to keep their music akin to nature, it was necessary to give liberty to the singer and player to sing and play as he wished. Naturally, uniformity was lacking, and a standardized system could not be made. That is why this music always remained an individualistic art only - not an education. For this reason, the music of the ancient people had its advantages and a great many disadvantages. The advantages were this: a musician - a singer or player - was never bound to sing in a particular way in order to execute properly the music he wanted to play before the public, but was always free to give the music according to his inspiration at the time. It gave him full liberty to express his emotions, his passions, without any outward restrictions which he should obey. When there were a number of singers or players, no doubt it was then necessary to set a certain standard - yet that standard did not restrict them very much. It is this order which was called music.[22]

The word music, or *sangita* in Sanskrit, has three aspects. One aspect is language, the other aspect is playing,

and the third aspect is movement. Hindus have never separated the science of movement or dance from music; they have always combined the three aspects of what they called music. As the music of the Eastern people developed, each of these three aspects developed also. For instance, the way of singing of the more refined people was quite different from the way the peasants sang. The song of the temple was altogether different from the song of the stage. These differences were great. Not only were there particular rules and regulations to be followed, or more mechanical differences, but there was a natural difference.

The most important or valuable thing that the music of the ancient people produced, and which greatly benefited humanity, was that they distinguished the different aspects of music, and thereby came to realize that there was a certain way of expressing the tone and rhythm which brought about a greater emotion, or an inclination towards action. Together with it they found out that there was a certain use of time and rhythm which brought about a greater equilibrium, and a greater poise. This science, developing after many years of practice, formed in itself a special psychological science or art called *yoga,* and the special name for this science was *mantrayoga.*

The meaning of the word *yoga* is unity or connection, and *mantrayoga* means the sacred union between the outer life and the deeper life. For the Yogis found out that there are psychological inclinations: one of the tendencies of the breath is to go outward, the other inclination is to go inward. These two tendencies are to be found in nature also: in the ebb and the flow, in the sunset and sunrise. One sees this difference in oneself: the vibrations of one's own body and action are very different in the morning and in the

evening. The Yogis therefore, regulated the rhythm of the circulation, of the heart and of every action of the breath, with the help of vibration, of music, of both tone and rhythm. This brought them from the audible vibrations to the inward vibrations, which means: from sound to breath, which in the language of the Hindus are one and the same. It is *sura* which is a name for sound and for breath. The one blends into the other, because it is the same thing in the end. It is the breath of an object which may be called a sound, and it is the audibility of the breath which may be called voice. Therefore, breath and voice are not two things. Even breath and sound are not two things, if one can understand that both have the same basis.

Is there an explanation of why man rejoices, or why he is impressed by the music played to him? Is it only an amusement, or a pastime? No, there is something else besides it. The principal reason is that in man there is a perpetual rhythm going on, which is the sign of life in him, a rhythm which is expressed in his pulsation and in his heart-beats, even in his heart. Upon this rhythm depends his health - not only his health, but his moods. Therefore, anywhere, a continued rhythm must have an effect upon every person, and upon every person its effect is distinct and different.

It is amusing and interesting to know that when the jazz band came into existence everyone said to his friends:

'Something crazy has come into society'. Yet one has not resisted it! It has come more and more into fashion and, however much a person hates it and is prejudiced against its name, he at least likes to stand and listen to it for five minutes. What is the reason? The reason is that, in

whatever form the rhythm is emphasized upon the body and the mind of man, it has a psychological effect.

It is said of a very great Persian poet, who was also a mystic, that when he got into a certain mood, he used to make circles around a pillar that stood in the middle of his house. He then began to speak. People would write down what he said, and it would be perfect poetry. And what is most amusing is that I have known of a lawyer who, when pleading at the bar and being unable to find an argument, would turn himself around.

After that he would find the right argument.

But in order to find a mystery we need not go to such cases.

A person who cannot find an idea beats or taps with his fingers on the table, and the idea comes. Many who cannot get hold of their thoughts, begin to walk about the room. When they have made two or three turns, their thoughts become clear.

If this is true, we come to the realization that the human body is a kind of mechanism which must go on regularly.

If it is stopped in some way, there is something stopped in the body or in the mind. This brings us to understand that upon the rhythm the mood, health and condition of man's mind depend - not only upon the rhythm which he gets from music, but also upon the rhythm of his own breath.

This rhythm has also a great deal to do with the rhythm of man's life. There are certain kinds of sound which irritate man and have a bad effect upon the nerves, and there are other kinds of rhythm which have a soothing, healing and comforting effect upon the mind. Music is sound and rhythm, and when sound and rhythm are understood in

their nature and character, then music is not only something used as a pastime, but then music will become a source of healing and upliftment.

The Sufis of ancient times, the great mystics, used to develop this art in order to bring about poise in life after their everyday activity. They called this art *sam'a,* and *sarn'a* has been the most sacred thing for the Sufis; it has been a meditation for them. They meditated by the help of music, by having a certain music played which had a certain effect upon the development of the individual. The great poets, such as Rumi of Persia, used to have music for their meditation, and by the help of music they used to repose and to control the activity of their body and mind.

We see today that there is a greater and greater tendency to nervousness. It is caused by too much activity in life. Life is becoming more and more artificial every day, and with each step forward man is missing that repose which has been as yeast to the human race. Therefore, for the betterment and education of humanity today the art of repose, which seems to be lost, greatly needs to be found.

Many people in the Western world, who have read about the traditions of the ancient people, have often thought that there was an art that seemed to have been lost, and that they should go to the East in order to find it. So, as to make it easy for those who are in search of that art and science which are most necessary in the evolution of mankind, the Sufi Movement has made a facility for those who wish to study and practise it, to do so here, instead of going so far to the East for it.

CHAPTER IX
The Divinity of Indian Music

IN INDIA life begins with the soul; therefore, science, art, philosophy, mysticism - all were directed to one and the same goal. Not only arts and sciences, but even professions and commerce were not without a religious view. One can imagine how, in a country where even business and profession had a spiritual view, the musician's life was full of religious thought.

No part of the world, East or West, can deny the divinity of music. In the first-place music is the language of the soul, and for two people of different nations or races to unite there is no better source than music. For music not only unites man to man, but man to God.

Now the question comes: When is it that music unites man with God, and how? Belief in God has two aspects. One belief in God is that a person thinks: 'Perhaps there is a God', or:

'As others believe, I believe too'. He does not know God by reason, nor does he see God before him. God for him is perhaps in heaven. Whether He exists or does not exist, he does not know. From one who has this kind of belief a little confusion or disappointment or injustice takes away his belief in God, and it is for this reason that thousands and thousands of men who worshipped God gave up their belief in God.

There is another aspect of belief, and that belief is the realization of God's presence, not only in the heavens, but in one's own surroundings. When a person arrives at this point his belief becomes a living entity. To him God is not

only a judge or a sustainer, to him He is a friend - a friend who hears the cry of his soul in the solitude and knows the best and greatest secret he has in his heart, a friend upon whom he can always rely in good and bad experiences, and even in the hereafter. For a musician music is the best way to unite with God. A musician with a belief in God brings to God the beauty and the perfume and the colour of his soul.

From the metaphysical point of view there is nothing that can touch the Formless except that art of music which in itself is formless. There is another point of view: that the innermost being of man is the *akasha,* which means capacity. Therefore, all that is directed within from the external world, can reach this realm, and music can reach it still more. A third point of view is that the creation has come from vibrations, which the Hindus have called *nada.* In the Bible, we find it as the word which was first. On this point all the different religions unite. It is therefore, that man loves music more than anything else. Music is his nature; it has come from vibrations, and he himself is vibration.

There are two aspects of life: the first is that man is tuned by his surroundings, and the second is that man can tune himself in spite of his surroundings. This latter is the work of the mystic. The Sufis in the East work for years together to tune themselves. By the help of music, they tune themselves to the spheres where they wish to be. The Yogis do the same.

Therefore, the beginning of music in India was at the time of Shiva, Lord of the Yogis. This great Yogi teacher taught to the world the science of breath. Among the Sufis there was a great saint, Moin-ud-Din Chishti of Ajmer. At his grave music is played and Hindus and Moslems go there on

pilgrimage. This shows that the religion of the knowers of truth is the religion of God, and the prayer of the greatest devotee rises from his heart in the realm of music. All different methods of bringing about calm and peace can be attained through the help of music.

CHAPTER X
The Use Made of Music by the Sufis of the Chishti Order

The Sufi especially loves music, calling it *ghiza-e-ruh* - food of the soul.

1

THE YOGIS and the Sufis, in their meditation, have always had music. Music is the greatest mystery in the world. The whole manifestation is made of vibrations, and vibrations contain all its secret. The vibrations of music free the soul and take from a person all the heaviness which keeps him bound. Music reaches the soul in a moment, as the telegraph reaches from London to New York.

There is one difference between the Sufis and the Yogis, and all the other mystics. Their ideas, their thoughts and their life are quite the same, but you will see the Sufis sometimes in tears and sometimes in joy. Worldly persons think: 'They are mad!', and mystics may think: 'They are on the surface; they are not on the same level'. To the Sufi self-pity, tears at what happens to the self, are *haram* - prohibited. But tears in the thought of the Beloved, in the realization of some truth, are allowable. Extreme joy for what happens to the self is not allowable, but joy in the thought of the Beloved, is allowable. The heart is touched, it is moved by the thought of God. It is then that the dervishes dance. Sometimes the dance expresses the action of the Beloved, sometimes it is the face of the Beloved.

The Sufis have used music not as an amusement, but as purification, as prayer to God. The Chishti Order of Sufis especially uses music. This Order exists chiefly in India, and has come from Russia. Chishti in Russian means pure, and Sufi - *safa* - means pure. There are different means of purification. It is according to our view that all seems good, or that all seems bad. The old Greek motto says: 'Evil is to him who thinks evil'. What may seem an amusement, something light, is prayer to God. There are different ways of praying to

God. In times when the world was most interested in music, art, science, and in amusement, these were used to bring before people the idea of something higher. Music and plays have been used, and the churches used some sort of show.

If you go among people of other occupations, you will find them cold. They will pay little attention; they will speak just one word to you. But the heart of the musicians who have to do with sound is warmed by sound.

2

Once when I was sitting in the presence of Shakr Ali Ebah Ganj, a very great mystic, I asked him whether he knew the Sufis of Afghanistan. He had travelled very far. He said: 'They are Chishtis, but they do not like music'. This astonished me very much, because the Chishtis have a great devotion for music. He explained that the cold climate of Afghanistan does not allow music to have its effect.

The Chishti Order of the Sufis makes a great use of music to warm the heart, to produce feeling. When a person has understood that everything in the world is false, that every

being is untrue - when this wisdom comes, then coldness comes. A little child is very magnetic because of its warmth.

It is friendly to everyone. When its intelligence grows it distinguishes: 'This one favoured me; that one did not favour me. This one was kind; that one was not kind. This one gave; that one did not give'. Then coldness comes. Then we think: 'This one is my enemy; I should not speak with him. This man has written an article against me; therefore, I should have nothing to do with him. This man's grandfather was my father's enemy; therefore, I should avoid him'. The selfishness and coldness grow in us to such an extent. To stop this coldness, to produce feeling, the Chishtis use music. The vibrations of sound produce warmth.

When I was travelling through Russia, I made this prayer:

'O God, do not let anyone who is poor come here. For anyone who is poor the cold is terrible. If he has no shoes, he has to bind bundles of rags round his feet. If he has no fire in the house, if he has no warm coat, if he has to go out to work or if she has to go out to work thinly clad - it is terrible!'

CHAPTER XI
The Use Made of Music by the Dancing Dervishes

DERVISHES ARE those among Sufis who adopt a certain method of progressing through the spiritual path, and who try to live a life as far away from the midst of the world as possible. Dervishes are also called *faqirs* and are most powerful. They have the power of wonder-working, and the power of insight. They are dreamers, and lovers of God. They worship God in nature, especially in human nature.

Among the many ways of spiritual development, they have one way, called *sam 'a,* which is listening to music. They listen to music in an assembly of initiates; no non initiate is allowed to enter their assembly. They address one another saying: 'O king of kings, O sovereign of sovereigns', and they are mostly clad in robes or patches, or in rags.

They never think of tomorrow. Their thought is only for the moment: to quench the thirst of the moment, and to satisfy the hunger of the time. The care of tomorrow they leave to the morrow; it is with 'just now' that they are concerned - if they are at all concerned with life.

They are the ones who are really entitled to enjoy the beauty of music, whose spirit and soul are responsive with open centres, who make themselves as a medium of resonance of the music they hear. Therefore, music touches them differently from any other person; music touches the depth of their being. Thus, moved by music, they manifest different conditions, termed by Sufis *hal,* which means condition. Whoever among them is moved by spirit may manifest the ecstasy, which is called *wajad,* in the form of

tears, sighs, or dance. It is therefore, that those who do not understand the meaning of their dance call them howling dervishes, or dancing dervishes.

The gold of heaven is dust to the worldly man, and the gold of the earth is as dust to the heavenly man. To either the gold of the other means nothing but dust: their coins are not interchangeable. Therefore, the bliss of the dervish is understood by very few.

What one can learn from this is the theory of the whole process of their spiritual development. By making God their Beloved, and by seeing God in the sublimity of nature, they create the presence of God. As the whole day's affairs in life consist of both joy and pain, so the life of the dervish is also filled with both joy and pain in the presence of God. By the help of concentration, of poetry and music, both joy and pain are felt more deeply. Therefore, God becomes living to the dervish. His presence is before him in all his moods. When once his pain has had an outlet in some form or other in the *sam'a,* the musical ceremony, the condition that follows is that of deeper insight into life. Upon whatever object or person, he may cast his glance, these reveal to his soul their deepest nature, character and secret, thus making the whole of life clear to his vision in the light of God.

Question: What do you mean by 'joy and pain in the presence of God'? Why should there be pain?
Answer: If there were no pain, one would not enjoy the experience of joy. It is pain which helps one to experience joy. Everything is distinguished by its opposite. The one who feels pain deeply is more capable of experiencing joy.

If you would ask me personally, I would say: if there were no pain, life would be most uninteresting to me, for it is by pain that the heart is penetrated, and the sensation of pain is a deeper joy. Without pain the great ones, the great musicians, poets, dreamers, and thinkers would not have reached that stage which they reached, and would not have moved the world. If they had always had joy, they would not have touched the depth of life.

What is pain? Pain, in the real sense of the word, is the deepest joy. If one has imagination one can enjoy tragedy more than comedy. Comedy is for children; tragedy is for the grown-up. It is through pain that a person becomes an old soul. A person may be young in age, but deep in thought.

Question: Not thinking of tomorrow, living in the thought of the moment is also taught by Christ. But can it be the ideal for a nation whose life must be built upon organization?
Answer: The path of spiritual attainment is not to be journeyed by nations. Spiritual progress is individual progress: every individual in his own direction. The teaching of Christ in this respect also was individualistic.

CHAPTER XII
The Science and Art of Hindu Music

MUSIC, LITERATURE and philosophy are akin to our souls, whatever be our faith or belief, or our way of looking at life. India, in the history of the world, represents a country and a people which engaged themselves in the search for truth through the realm of music, philosophy and poetry at a time when the rest of the world had not yet begun its search for truth.

It is therefore, necessary to study Indian music, philosophy and poetry in order to see the foundation of words. Some linguists today state that the Sanskrit language was the origin of all language. The origin of the science of music is to be found in Sanskrit.

It is a fact that not only art, but even science has its origin in intuition. This seems to have been forgotten lately, now that man is so busy with his search through matter. Undoubtedly, even the scientist is helped by intuition, although he may not recognize the fact. Scientists, who have touched the depths, will admit that science has its source in intuition.

Intuition, working in answer to the need of the mind and the body, inventing through matter things of use, and gaining a knowledge of the nature and character of things, is called science. And intuition working through the beauty that is produced in the form of line and colour and in the form of rhythm, is called art. Therefore, the source of both science and art is intuition.

Realizing this source, the Hindus based their music on intuition, and the practice of Indian music has been a

culture of stimulating intuition and awakening the faculty of appreciating beauty, and then expressing itself in beautiful forms.

The science of Indian music has come from three sources: astrology, psychology and mathematics. We also find in Western music that the entire science of harmony and counter point is derived from mathematics, and so the science of Hindu music is called by the Sanskrit word *prastara,* which means mathematical arrangement of rhythms and modes.

In the Indian system of music there are about 500 modes and 300 different rhythms which are used in everyday music. The modes are called *Ragas.* There are four classes of *Ragas.* One class has seven notes, as in the natural scale of Western music. Then there are the modes of six notes, omitting one note from the seven-note *Raga.* That gives quite another effect to the octave, and has a different influence on the human mind. Then, there are the *Ragas* of five notes, omitting two notes from the scale - any two notes. In China they use a scale of four notes, but not in India.

Some say that the origin of the scale of four notes or five notes lies in the natural instinct that man shows in his discovery of instruments. The first instrument was the flute, symbolical of the human voice. It seems natural that man took a piece of reed from the forest and made in the heart of that reed four holes in places where he could easily put the tips of his fingers - the distances of the holes corresponding to the distances between the finger tips - and then one hole below. That made the *Raga* of five notes.

It was only later that scientists followed with the knowledge of different vibrations, but this scale of five

notes comes naturally when a man places his hand on the reed, and a great psychological power seems to be attached to it. It has a great influence on the human nature, and this shows that the power of all things that have been derived directly from nature is much greater than when man has changed, turned and altered them so as to make a new form of art.

The science of astrology was based on the science of cosmic vibration. Everything depends on vibratory conditions, including the position of the stars and planets, individuals, nations, races, and all objects. A great deal of the secret power, which the Hindus have found in the science of music, has been derived from the science of astrology. Every note of Indian music corresponds with a certain planet; every note has a certain colour; every note denotes a certain pitch of nature, a certain pitch of the animal world.

The science which existed in the ancient *Vedas* was the science of the elements: fire, earth, water, air, ether. But these words should not be taken as meaning the same as in everyday language. The element of water, for instance, signifies the liquid state, fire signifies heat or warmth. Through this science the Hindus were able to construct *Ragas* or modes to be sung or played at a certain time of the day or night, or at a certain season. After these songs have been sung for thousands of years, the race has developed such a sense of appreciation of these *Ragas,* that even an ordinary man in the street cannot bear to hear a *Raga* of the morning sung in the evening. He may not know the form or the notes, but to his ears it sounds disagreeable; he cannot stand it. We may say it is a matter of habit - and that is true - but I have made experiments with different *Ragas,* and

found that a mode that should be sung in the middle of the night loses its beautiful influence if we sing it at noon.[33]

Every planet has a certain influence, and there must be a certain mode to answer it. If it is not so, then music may become a pastime, but it does not do the work for which music is designed.

To an Indian, music is not an amusement or only for entertainment. It is something more than that. Music, for the Indian, is the food of his soul. It answers the deepest demand of his soul. Man is not only a physical body. Man has a mind, and behind the mind there is the soul. It is not only the body that hungers for food, the mind hungers for food, and the soul hungers for food. What generally happens is that man only ministers to his bodily needs and gives no attention to his inner existence and its demands. He experiences momentary satisfaction, then hungers again, not knowing that the soul is the fineness of man's being. And so that unconscious craving of the soul remains.

In the undeveloped person that silent craving of the soul causes him to be disagreeable, restless, irritated. He does not feel contented with anything in life, he feels like quarrelling and fighting. In the person of fine feeling this hunger of the soul expresses itself in depression or despair. He finds some satisfaction in love of reading, love of art. The soul feels buried in the outer, material world, and the soul feels satisfied and living when it is touched with fine vibrations. The finest matter is spirit, and the grossest spirit is matter.†† Music, being the finest of arts, helps the soul to rise above differences. It unites souls, because even words are not necessary. Music stands beyond words.

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†† For a complete explanation about spirit and matter see Volume XI.

The art of Hindu music is unique in its character, for every player or singer is given perfect freedom in expressing his soul through his art. The character of the Indian nation can be understood through its spirit of individualism. The whole education tends to individualism: to express oneself in whatever form one is capable of. Therefore, in some ways to their disadvantage, in many ways to their advantage, the Indians have expressed this freedom. Uniformity has its advantages, but it very often paralyses progress in art. There are two ways of life: uniformity and individualism. Uniformity has its strength, but individualism has its beauty.

When one hears an artist, a singer of Hindu music, the first thing he does is to tune his *tàmpura* to give one chord, and while he tunes his *tàmpura* he tunes his own soul. This has such an influence on his hearers that they can wait patiently for fifteen minutes. Once he finds that he is in tune with his instrument, with that note, his soul, mind and body all seem to be one with the instrument. A person with a sensitive heart listening to his song, even a foreigner, will perceive the way the artist sings into that chord, the way he tunes his spirit to that chord. By that time, he has concentrated; by that time, he has attuned himself to all who are there. Not only has he tuned the instrument, but he has felt the need of every soul in the audience, and the demands of their souls - what they want at that time. Perhaps not every musician can do this, but the best can. Then he synthesizes and it all comes automatically. As he begins his song, it seems that it touches every person in the audience, for it is all an answer to the demands of the souls who are sitting there. He has not made a programme for the music beforehand; he does not know what he will sing next.

But every moment he is inspired to sing a certain song, or to play a certain mode, he becomes an instrument of the whole cosmic system, open to all inspiration that comes, at one with his audience, in tune with the chord of the *tàmpura.* And it is not only music that he gives to the people, but a phenomenon in itself.

The ancient traditional songs of India, and those composed by great masters have been handed down through the ages from father to son. The way music is taught is different from the Western way. Music is not always written; it is taught by imitation. The teacher sings, and the pupil imitates; so, all the intricacies and subtleties are learned by imitation.

It is the mystical part which has been the secret of all religions. The great ones of this world, such as Christ, Buddha and others, have come from time to time to be examples for the people and to express that perfection which is the object of every soul. The secret, which was hidden behind all these great religions and in the work of these great teachers, was that man should reach to that utmost height which is called perfection, and it is this principle which is taught from the first lesson the musician gives to his pupil. The pupil not only imitates the teacher, but he focuses his spirit upon the spirit of the teacher, and he not only learns, but he inherits from this spirit.

The lack we find today, in spite of all spiritual awakening, the reason why so many seekers after truth do not come to a satisfactory result, is that they always pursue outwardly; they take it from a book, or they learn it from a teacher. There was a time in the East - and this exists even now - when a little boy who went to learn from a teacher had a great regard for the teacher; his respect, his attitude

towards his teacher was as towards his priest. Therefore, in this manner he learned to value and appreciate and respect knowledge. Not only did he learn, but he inherited knowledge from the teacher. It is most wonderful to read about the lives of the great singers of India: how they imitated their teachers, and how they sometimes became even greater than their teachers.

The object of Indian music is the training of mind and soul, for music is the best way of concentration. When you tell a person to concentrate on a certain object, the very act of trying to concentrate makes his mind more disturbed. But music, which attracts the soul, keeps the mind concentrated. If only one knows how to appreciate it and to give one's mind to it, keeping all other things away, one naturally develops the power of concentration.

Besides the beauty of music, there is that tenderness which brings life to the heart. For a person of fine feelings, for a person of kindly thought, life in the world is very trying. It is jarring and sometimes it has a freezing effect. It makes the heart, so to speak, frozen. In that condition one experiences depression and the whole life becomes distasteful. The very life which is meant to be heaven becomes a place of suffering.

If one can focus one's heart on music, it is just like heating something which was frozen. The heart comes to its natural condition, and the rhythm regulates the beating of the heart, which helps to restore health of body, mind and soul, and brings them to their proper tone. The joy of life depends upon the perfect tuning of mind and soul.

CHAPTER XIII
The Connection Between Dance and Music

1

INDIAN MUSIC, which is called *sangita,* is divided into three sections, *gayan* — singing, *vadan* — playing, and *nirtan* — dancing; for the vibration takes three forms of expression: in the voice in singing, in sound in playing, and in movements in dancing.

Singing, however, is considered to be the principal part in *sangita.*

Sangita in these three sections forms part of Hindu worship, and even the paradise of the Hindus contains players, singers and dancers. Musicians and dancers are used to playing, singing and dancing in the temples of India. It may be surprising that a dancer should be dancing in the temple, but travellers in the East will know that in the Hindu temples musicians and dancers dance and play in praise of God. According to our view, all things may seem to us high or low, praiseworthy, or not. So-called religious people who condemn all enjoyable occupations have always called dancing sin. The whole world is the manifestation of God, and we may see God in all. The musician praises God in his music; the painter and sculptor see the praise of God in their paintings and statues, and the dancers too may devote their dancing to the praise of God.

2

The word dance has been much debased because the dance has been taken up mainly by entertainers who have made of it an amusement, and we see that, when a thing is made into an amusement, it always degenerates.

The voice that comes from the lungs and the abdomen cannot express itself fully without the bones of the head, the lips, the teeth, the tongue, the palate. So, we see that this body is an instrument of sound. When the tree swings in the wind, each leaf gives a sound. The breeze alone cannot produce the full sound. The leaves of the tree rustle and become the instrument for the air. This shows us that the whole framework of this world is the instrument of sound.

If, while speaking to you, I remained as still as a statue, my words would have much less effect than when accompanied by gesture. If a person says: 'Go away from here!', and does not move, his words will not have much expression. If he moves his arm, they will have more expression.

In India the pupil is taught to sing with gestures; these take the place of notation and guide him. A person might think: 'Notation would be a much surer method', but Indian music is so complicated that no notation can render it exactly.

Then, too, the intervals are all filled up, and the movements of the hand and arm can express and guide more easily than any written signs.

The third part of music, dancing, is not the made-up dance, but the expression through movement. Mahadeva, the greatest *Avatar,* himself danced. If you sing or play to a

dervish, he may begin to move his head and to move his hands.

A great Indian poet, when speaking of what a singer should be, says: 'He must have a good voice. He must know the *Ragas,* and be able to sing them. He must be a master of graceful movements. He must be calm, unaffected by the audience.

He must impress the audience'.

Our life is so full of occupations that we have little time to observe animals. If we did, we should see that most of their language is movement. They speak little with one another, mostly they express through their motions. If you call a dog, the dog will at once begin to wag its tail; it will move its whole body to show its joy and affection. If you speak roughly to the dog, its whole body shows that it feels sorry. If the cat is pleased or becomes angry, it shows its feelings at once by its movements.

We waste much energy in useless speech. Among the old races we see that a motion of the hands, an inclination of the head, takes the place of words for many things.

As soon as a person comes into the room we see by his movements, by his manner of walking, what he is, how much refinement he has. If we compare the horse whose price is five thousand guineas with the horse whose price is fifty guineas, we see what a difference there is in their movements. The horse of five thousand guineas has not been taught to move as he moves, but in every movement he is graceful. We see also that the beauty given to the peacock has inspired its graceful movements.

3

Dance is a very wonderful thing, and is in itself a great proof of mysticism. We have each of us in us the nature of the bird, and the nature of the animal. The nature of the bird is to fly, the nature of the animal is to jump. The tiger will jump from here to the top of the wall. If we cannot do this, it is because by eating, drinking, sleeping, we have lost the power to do it. If a man sits in an armchair, and to get up he pulls himself up by the arms, and then by eating, drinking and sleeping has become so heavy, he is not what he should be. That government is proper which knows what each of the governed is doing.

Our mind governs the body; our mind should have every muscle, each atom of the body, under its command. When we move upward, all must come up; when we turn to the right, all must turn to the right; when we turn to the left, all must turn to the left.

CHAPTER XIV
Rhythm

1

IN THE *fikr*[‡‡] - in what rhythm you began, you should continue to breathe. By losing the rhythm much is lost. Music is the miniature of life's harmony in sound in a concentrated sense. The person who has no rhythm physically cannot walk well; he often stumbles. The breath, the speech, the step, all have rhythm. The person who has no rhythm in his emotions falls easily into a spell, such as laughter, or crying, or anger, or fear. We should practise rhythm in our lives, so that we may not be so patient and yielding that everybody takes the best of us, nor so carried away by our enthusiasm and frankness that we say things that are undesirable in the world, nor so meek and mild that we fall into flattery, timidity and cowardice.

Then, by and by, we may understand the rhythm of emotions, the rhythm of thoughts, then the rhythm of feeling. Then a person comes into relation with the inner rhythm which is the true meaning of the world.

2

Everything in the world has two movements: the moon has its waxing and waning; the sun has its rising and setting; the tide has its flow and ebb; man has his rise and decline.

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‡‡ A mystical breathing exercise.

This shows us that time is not in the watches and the clocks that we have made, but time is the rhythm that is in the whole universe.

CHAPTER XV
The Vina

1

THE *Vina* is the oldest instrument in the world - not, of course, in its present form, but in its original form. It is the mother instrument of all instruments in the East, and it is chiefly used for concentration and meditation.

The first *vina,* an invention of Mahadeva, was a bamboo with gourds attached to it. Guts were used, veins of animals, and all things that could be found in the jungle. When the *Rishis* went into the jungle for their *yoga* practices, the wish for companionship led them to take first a bamboo and a piece of gut, then to fasten two gourds to the bamboo. This was called the *rudra vina,* and on this the *Rishis* played.

The birds and deer in the jungle gathered to listen. One of the *Rishis* listened to what the deer said to him and, as he was a mystic, he understood the deer's language. He told this in a poem:

'The deer said:
Make a string of my veins,
make a carpet of my skin -
but, whilst there is breath in this body,
play!'

There was no carpenter's work on the first *vina,* there were no wires. It had only one string, because the *Rishis* thought that the one sound — and not a variety — could

help their concentration. Later there were seven strings. The *vina* is considered to be the perfect instrument, and seven is the number of perfection. The gourd is there to lessen the sound, not to augment it, to make it more solid than a sound that goes out more; to make it fuller and less sonorous.

Every century has altered the form of the *vina.* It is very artificial now. Still, it has kept something of what it was first. When the *vina* was taken to the palaces, it was made more elaborate: as you see it.[§§] You may say: 'Why make such a head which is like nothing?' There is a great philosophy in it. It has the trunk of the elephant, the jaw of the tiger, it has horns and wings, the neck of a fish, while the eyes, the nose and the moustache have something of man. This shows that all faces are God's, and God appears in all forms.

2

You wish to hear from me the praise of the *vina-, therefore*, I shall quote the words of a great Indian poet who wrote a praise of the *vina* in Sanskrit. Please do not be surprised to hear the interpretation of it: 'An instrument of gut strings that we produce - by looking at it, by touching it, by hearing it, you can be made free, even if you kill a Brahmin' - which is considered the greatest sin!

This instrument was invented by the Lord of Yogis, Shiva, whose name is also Mahadeva. He gave to the world his lifelong experiences in the practice of *yoga.* He is worshipped in India as a godhead, and his literature is

[§§] This remark shows that a musical performance had taken place.

considered holy scripture. He was a very great master of breathing, and an ascetic. He lived in the mountains, where he sat and breathed the fresh air of the wide horizons of the East, and practised *mantras:* words or phrases which change the whole being of man.

There he wanted to make some experiments on himself of higher exaltation by the help of music. What he could do in the forest was to cut a piece of bamboo. He then took two pumpkins, hollowed them out, dried them and fastened them on to the bamboo. Gut strings he got from animals, and these he tied on to the instrument. In this way he made his first *vina,* and he practised upon it in the solitude.

Mahadeva made experiments with the human body and with the mind, considering their condition in the morning, in the midst of the day, in the afternoon, in the night, and when waking at dawn. He found that at every time of the day and night a particular effect was made upon the human body and spirit, and that the rhythm akin to that particular time should be prescribed psychologically and mystically in order to elevate the soul. So, a psychological science of music was made by Mahadeva, a science of *Raga,* which means emotion; emotion controlled and utilized to the best purpose.

When Parvati, Mahadeva's consort, saw this instrument, she said: 'I must invent *my* vina'. So, she cut a pumpkin in halves, made a body on them, and produced another kind of *vina,* the *saraswati vina.* So, there are two *vinas:* one is played by men, the other by women. On this latter instrument not only sharp and flat notes are produced, but also micro-tones, and in this way the music becomes rich. But to master the science of micro-tones is so difficult, that it takes a lifetime.

The musicians of India devote twelve hours of the day to the practice of the different rhythms, improvising upon them.

In the end they produce a psychological effect which is not music but magic; a music that can thrill a person and that can penetrate the heart of man. It is a dream, a meditation, it is paradise. By hearing it one feels in a different world. Yet their music is hardly audible. Instead of being played before thousands of people, only one or two or three persons of the same quality and nature should be together to enjoy that music thoroughly. If a foreign element is present the musician does not feel inspired.

You will be amused to hear of a musician who was once invited to play the *vina.* The musician came and was welcomed. He uncovered his instrument; then he looked here and there, and found some discomfort, some discord, so he covered his *vina,* saluted, and went out. Those present felt disappointed and begged him to play, but his answer was: 'No matter what you give me, I do not feel like playing'. This is quite a different thing from making a programme months ahead. The musician in the West is bound six months beforehand to play a certain programme; he is helpless. But in this way, it is not music, it is labour, it is done mechanically. Would you believe that a singer in the East never knows what he is going to sing before he starts singing? He feels the atmosphere of the place and the time, and he begins to sing or to play whatever comes to his mind. I do not mean to say that music of this kind can be universal music. Those musicians have always been rare, and found only in some remote parts of India. They are now dying out because of lack of appreciation. Those potentates, those gurus, those teachers of high inspiration who lived in

the past - they appreciated this music. Even in India people are becoming 'civilized', and therefore, music is dying away. Now there are no more those musicians of former times who could make all those who listened spellbound; they do not exist any longer.

Among a million there are perhaps three or four, and they will have vanished in a few years.

Maybe one day the Western world will awaken to India's music, as now the West is awakening to the poetry of the East, and beginning to appreciate such works as those of Rabindranath Tagore. There will come a time when they will ask for music of that kind, and then it will not be found; it will be too late. But there is no doubt that, if that music, which is magic, which is built upon a psychological basis, is introduced in the West, it will root out all such things as jazz.

People seem to spoil their senses; this jazz music is destroying people's delicacy of sense. Thousands every day are dancing to jazz music, and they forget the effect it has upon their spirit, upon their mind, upon their delicate senses.

I know of a prince of Rampur who wanted to study music with a great teacher. The teacher said: 'I can only teach you on one condition. You are a prince fond of music; many musicians will want to show you their talent. I do not want you to hear any musician who is not an accomplished artist, because your sense of music must not be destroyed. It must be preserved for delicate music; it must be able to appreciate its finer intricacies'. If that sense is spoiled, instead of going forward one goes backward, and if music, which is the central theme of the whole human culture, is not helping people to go forward, it is a great pity.

Vina music has a likeness to the human voice. If you hear the *vina* played you will never think that it is an instrument, you cannot imagine that it is an instrument. *Vina* music is not as magnetic as the music of the human voice, but it is more attractive, more impressive, and all the delicacies of the human voice and the silky structure of it are finished in the sound of the *vina.*

3

Music has an effect upon animals. I have made experiments with cows and found that they very much liked to listen to music. There was an old ox in particular which, when it heard an instrument played, would leave its fodder and come to listen.

Birds are very fond of music. I have seen a peacock which, when I played the *vina* before it, would listen and spread out its wings and begin to dance. Then it would follow me and each day it would come a little nearer. It took such a delight in music that it danced and quite forgot everything else. When I stopped playing, it would come and tap the *vina* with its beak to get me to come back and play again.

Snakes too are easily attracted by music - by the Indian flute, a piece of bamboo, or by the *vina* if they hear it. A special *Raga* is used for charming snakes. But *vina* players are serious people, and would rather charm human beings than snakes!

CHAPTER XVI
The Manifestation of Sound on the Physical Sphere

MODERN SCIENCE has discovered recently that on certain plates one can see clearly the impression of sound. It is made visible. But in reality, on all objects the impression of sound falls clearly, only it is not always visible. It remains for a certain time on any object and then it disappears. Those who have discovered scientifically the different impressions that are made by sound, have found the clear forms of leaves and of flowers and of other things of nature, which is the proof of the belief that the ancient people held, and which is expressed in the Vedanta in the well-known phrase: *Nada Brahma,* meaning Sound, the Creator. And we read in the Bible that first was the word, and the word was God, and that first was sound (the word), and then was the light. This only means that the source of creation was sound. In other words, the creative source in its first step towards manifestation was audible, and in its next step it was visible. It also shows that all we see in this objective world - every form - has been constructed by sound: it is the phenomenon of sound.

When we go further into this subject, we see that from a mystical point of view every syllable has a certain effect. As the form of every sound is different, so every syllable has a certain effect, and therefore, every sound made, or word spoken before an object, has charged that object with a certain magnetism. This explains to us the method of the healers, teachers and mystics who, by the power of sound, charged an object with their healing power, with their

power of thought. And when that object was given, as water or as food, that object brought about a desired result.

Besides that, many masters of occult sciences who have communicated with the unseen beings, by the power of sound have done still greater things: they have created beings. In other words, they have given a body - by the power of sound - to a soul, to a spirit, making it into a certain being, which is not yet a physical being, but a being of a higher kind. They called such being *Muwakkuls,* and they worked through these beings, using them in any direction of life towards a certain purpose.

The physical effect of sound has also a great influence upon the human body. The whole mechanism, the muscles, the blood circulation, the nerves, are all moved by the power of vibration. As there is a resonance for every sound, so the human body is a living resonator for sound. Although by one sound one can produce a resonance in all substances, such as brass and copper, yet there is no greater and more living resonator of sound than the human body. The effect of sound is upon each atom of the body, for each atom resounds; on all glands, on the circulation of the blood and on the pulsation, sound has its effect.

In India there is a- feast every year at which the people think of the great heroes of the past and mourn over their life's tragedy. Certain instruments are played, certain drums; sometimes very badly, sometimes by one who knows better. There are some people who, on hearing those drums, instantly enter into ecstasy, because the sound of the drum goes directly into their whole system, bringing it to a certain pitch where they feel ecstasy. And when they are in ecstasy they can jump into the fire and come out without being burned; they can cut themselves with a

sword and they are instantly healed; they can eat fire and they are not burned by it. One sees it every year at that particular time.

They call such a condition *hal. Hal* means condition, which is an appropriate term for it, because on hearing the drum they think of that condition and they enter into it. In order to go into that trance, they need not be very educated or very evolved. Sometimes they are very ordinary people, but the sound can have such effect upon them that they are moved to a higher ecstasy.

Now coming to the question of music: why music has an effect upon a person, why a person - by nature - likes music. It is not because he is trained in it or because it is a habit, but because it is a natural effect of sound that it attracts. First it touches the physical plane. The snake charmers in the East have proved many times that by playing their simple instrument called *pungi* they can attract the serpents of the vicinity. The sound has this effect upon the physical body of the serpent, and it begins to feel quite different; through that effect it is attracted to the sound, even to sacrifice its life, for then it is caught by the snake charmer.

It is for this reason that the wise considered the science of sound to be the most important science to use in every condition of life: in healing, in teaching, in evolving, in accomplishing all things in life. It is on this foundation that the science of *dhikr* (zikar) was developed by the Sufis, and that the Yogis made *mantrashastra.* By *dhikr* is not meant one particular phrase: by *dhikr* is meant a science of words.

Apart from the meaning a word has, even syllables of sound can bring a good result or a disastrous result. Those who know about this can recall several instances in history

where, through the mistake of a poet who did not use the proper words in the praise of a king, the kingdom was destroyed.

And yet, how little one thinks about it if one says: 'Well, I have said it, but I did not mean it'. People think that by saying something they have done nothing, as long as they did not mean it. But even saying something without meaning to, has a great effect upon life.

The science of sound can be used in education, in business, in industry, in commerce, in politics, in order to bring about desired results. But the best use of this science is made in spiritual evolution. By the power of sound or word one can evolve spiritually and experience all the different stages of spiritual perfection.

Question: Can one use music to awaken the soul to mysticism?
Answer: Music is the best medium, nothing is better. Music is the closest, the nearest way to God - that is, if one knows which music and how to use it.

Question: How do you explain that some people have no feeling for music?
Answer: I only explain that feeling is not yet created in them.
The day when they begin to feel life, they will begin to enjoy music also.

Question: How is the sudden healing brought about of the sword-cut made while in ecstasy?
Answer: This point was touched upon by a physician in San Francisco, Dr. Albert Abrams.[44] Although all the doctors

were against him, he intuitively thought that illnesses could be cured with the help of vibrations. But instead of finding the power of vibration in the word, he wanted to find the power of vibration in electricity. Yet the principle is the same. He took the rate of vibrations of the body, and with the same rate of vibrations of electricity he treated the elements of the body. He began to get some good results, but it is a subject which will need at least a century to develop fully.

He still has representatives. I went to the Institute of Dr. Abrams in San Francisco to see how far they had developed and I saw. that they were using a person as a medium. That person feels the vibrations of the drop of blood which is put in his hand. The vibrations of that drop of blood go through his body and he feels them in a certain part of his body. In that way they find out the rate of vibrations of the blood. No doubt it is a vast subject, and this is just the beginning. Therefore, there is still no end to the errors. At the same time, if people could bear with it, something might come out of it in many years' time which could be of great use in the medical world.

This example shows that, when a man can cut himself and at the same time be healed, it only means that he creates by sound such a condition in his body that the vibrations of the body are in such a condition that any wound can be healed immediately. But if the same person is not in that condition, then - if there is a cut at that time - he cannot be healed. He must be in that particular condition; the vibrations of his body must be working at a particular rate. If they are not vibrating at that rate, then he will not be healed.

There is a school of Sufis in the East called the Rifai school. The main object of this school is to increase the power of spirit over matter, and such experiments as eating fire, or jumping into the fire, or cutting the body are made in order to get power and control over matter. The secret of the whole phenomenon is that by the power of words they try to tune their body to that pitch of vibration where no fire, no cut, nothing can touch it. Because the vibrations of their body are equal to those of the fire, therefore, the fire has no effect.

Question: In human life is it possible to hear the soundless sound?
Answer: Yes. It is by hearing the soundless sound that souls have reached the highest point and have discovered that there is a soundless sound.

Question: What do you mean by the soundless sound?
Answer: Sound is that which is heard by the ears, and soundless sound is audible without the help of the ears.

Question: Those who hear the soundless sound, are they clear sighted?
Answer: It is not necessary for a person to be born with clear-sight or with the hearing of the soundless sound. If a person is born with that tendency, then it is no credit to him. I think that the best thing is to be like everybody else and at the same time to evolve so that one experiences all that is possible, all that is latent in man, giving others the proof that we are not different from everybody else: we are the same, but this is latent in man.

Question: By evolving you get it?
Answer: *Yes.*

Question: Is it possible for a person who is born with a gross nature to become fine?
Answer: Certainly. Other things apart, even those who have done the *dhikr* (zikar) in the right way - in six weeks' time the vibrations of their body change; in six weeks' time those who do it properly become finer. Take the grossest person, make him do the *dhikr,* in six weeks' time his vibrations will change.

Question: In the spoken words are there vibrations of air, as science teaches, or are there still more inner, finer vibrations?
Answer: They are finer vibrations. The vibrations of the air are nothing. Every word has a breath behind it, and breath has a spiritual vibration. So, the action of the breath vibrates physically, yet at the same time breath itself is an electric current. Breath is not only the air, but an electric current also: Therefore, it is an inner vibration.

CHAPTER XVII
The Effect of Sound on the Physical Body

WIND INSTRUMENTS, instruments with gut strings and with steel wire and the two instruments of percussion, drums and cymbals, have each a distinct, different, and particular effect on the physical body. There was a time when thinkers knew this and used sound for healing and for spiritual purposes. It was on that principle that the music of India was based. The different *Ragas* and the modes which these *Ragas* contain were supposed to produce a certain healing and elevating effect.

When we consider single notes or sounds - their effect upon the physical body leads us to think deeply on the subject. There are snake charmers, mostly to be found in India, who by playing their instrument, a wind instrument called *pungi,* attract cobras and other snakes from their vicinity. Often and often this experiment has been made, and one has always found that all kinds of snakes, or cobras, are attracted on hearing the sound of the *pungi.* First, they come out of the holes in which they live and there is a certain effect on their nervous system which draws them closer and closer to the sound of the *pungi.* They forget that instinct which is seen in every creature to protect itself from the attack of man or of other creatures. At that time, they absolutely forget, they do not see anyone or anything. Then they are aroused to ecstasy: a cobra begins to raise its head and to move it right and left, and as long as this instrument is played the cobra continues to move in ecstasy. This shows us that, apart from the

psychical effect and apart from the spiritual effect that sound has on mankind, there is a physical effect also.

From a metaphysical point of view breath is the life current, *prana.* This life current exists also in things, such as the gut or the string or the skin of the drums. There is also a part of life in these things, and it is to that extent that their life current becomes audible, and that it touches the life current of the living creatures and gives it an added life. It is for this reason that the most primitive tribes who have only a drum to play, or an instrument to blow, get into such a condition by that continual playing of the drum that they enjoy the state of ecstasy.

Apart from this, how does the great success of jazz come about? It comes from the same principle. It does not give the brain much to think about in the technicality of music, it does not trouble the soul to think of spiritual things, it does not trouble the heart to feel deeply. Without troubling the heart or the soul it touches the physical body. It gives a renewed strength by the continuity of a particular rhythm and a particular sound that give people — I mean the generality — a greater strength and vigour and interest than music that strains the mind making it think. Those who do not wish to be spiritually elevated, who do not believe in spiritual things and do not wish to trouble, the jazz-band leaves alone, yet touching everyone who hears it.

When one compares the voice with the instrument, there is no real comparison, because the voice is life itself. The movement, the glance, the touch, even the breath that comes from the nostrils do not reach so far, not as far as the voice reaches.

There are three degrees of breath current. One degree is the simple breath that is inhaled and exhaled by the

nostrils. This current reaches outside and has a certain effect. A greater degree of it is blowing. When a person blows from his lips, then that breath current is more intensely directed; therefore, healers who have understood this principle make use of it. The third degree - in which the breath is most intense - is sound, because in that degree the breath, coming in the form of sound, is vitalized.

In the Near East, among Orthodox Christians and among Armenians, there is a custom not to use an organ in the church; they use a chord or sound made by ten or twelve persons sitting there with closed lips. Anyone who has heard it, will say that they are right. The sound of the organ is most artificial in comparison with the sound that the voices of ten or twelve persons produce with closed lips. This has such a wonderfully magic effect, it reaches so far and so deeply into the heart of man, and it produces such a religious atmosphere among them, that one feels that there is no necessity for an organ: this is a natural organ which God has made.

Brahmins, when they study the *Vedas,* even now do not study only what is written there or the meaning of it: they study the pronunciation of each syllable, of each word, of each sound, and they study for years and years. It is not that the Brahmin hears the sound once with the ears and thinks: 'I have learned it'. No. He thinks that a thousand repetitions of the word will one day produce that magnetism, that electricity, that life current which is necessary, and which only comes by repetition.

Now this life current that comes through the breath and manifests through the voice and touches another person - what action does it take? It touches the five senses: the sense of sight, the sense of hearing, the sense of smell, the

sense of taste, and the sense of touch, although it comes directly through the sense of hearing. It is not true that a person hears sound only through his ears; he hears sound through every little pore of his body. It permeates through his whole being, and according to its particular influence it either slows the rhythm or it quickens the rhythm of the blood circulation; it either wakens the nervous system or it soothes it; it arouses a person to higher passions or it calms him by bringing him peace. In accordance with the sound and its influence a certain effect is produced.

Therefore, the knowledge of sound can place in the hand of a person a magical instrument with which to wind, tune, control and utilize the life of another person to the best advantage. The ancient singers used to experience the effect of their spiritual practices upon themselves first. They used to sing one note for about half an hour and observe the effect of the same note upon all the different centres of their own body, noting what life current it produced, how it opened the intuitive faculties, how it created enthusiasm, how it gave added energy, how it soothed and how it healed. So, for them it was not a theory, it was an experience.

When this is not understood and when people only know that sound has something to do with the body, they think that they must make some use of it, and instead of making the right use of it they make the wrong use! The Maharaja of Baroda, hearing of this science, thought that he should introduce music into the hospitals. Singers were sent there who had never learned what effect sound or song has. When the singers began their technical traditional songs while the patients were suffering pains and tortures, the patients said: ‘Oh, take them away, take them away! Throw

them into the river!' But it was the Maharaja's order that the singers were to sing. After a week the patients were far more ill, and the Maharaja had to send another order: 'No more music is wanted'.

In my travels I have seen now the same thing. There are some people here and there who think that music has a great effect upon patients, on health, but instead of using the right music, they use the wrong music, and its effect is to make people more ill.

Sound becomes visible in the form of radiance. This shows that the same energy which goes into the form of sound, before it becomes visible is absorbed by the physical body. In that way the physical body recuperates and becomes charged with new magnetism. By a keen study of psychology, you will find that singers have a greater magnetism than the average person: because of their own practising their voice makes an effect upon themselves and they produce electricity in themselves. In that way they are charged with a new magnetism every time they practise. This is the secret of the singer's magnetism.

As to the question which is the wrong and which is the right use of sound, it all depends upon the particular case. In one case a certain sound may be rightly used, in another case the same sound may be wrongly used, but whether it was right or wrong will be seen by the harmonious and inharmonious effects it produces. When a pitch is a natural pitch of the voice; and a person sings a note in that pitch - in any pitch which is quite natural to him - that will be a source of that person's own healing as well as that of others. But the person who has found out the key note of his own voice, has the key to his whole life. That person, through the key note of his own voice, can then wind his

own being and can help others. There are, however, many occasions when this much knowledge is not enough, because this knowledge only concerns oneself: one knows what is one's own note and the natural pitch of one's voice.

The great drawback today in the world of song is that people are going far away from what is called the natural voice, and this is brought about by commercialism. They have made a hall for one hundred persons, then for five hundred, and then for five thousand persons. A man must shout in order to make five thousand people hear him, in order to have a success - a success that can be had at the ticket office! But that magic charm of the voice is in the natural voice.

Every person is gifted. God has given him a certain pitch, a natural note, and if that pitch develops and he develops that natural note, it is a magic, he can perform a miracle. But he must think about the hall where he has to sing, and of how loud he must shout!

There was a man from India visiting Paris. For the first time in his life, he went to the opera to hear the music and he was trying hard to enjoy it. The first thing he heard was a soprano who was doing her best, and then came the tenor, or the baritone, and he had to sing with her. So, this man became very annoyed and said: 'Now look, he has come to spoil it!'

When we come to the essence and the inner principle of sound, the closer to nature we keep it, the more powerful, the more magical it becomes. Every man and woman has a certain pitch of voice. Then the voice producer says: 'No, this is alto, soprano, tenor, baritone, or bass.' He limits that which cannot be limited.

How can there be so many voices? There are as many voices as there are souls; they cannot be classified. As soon as he is classified, that person is obliged to sing in that pitch. If his pitch is different, he does not know it; if his voice is higher, he does not sing in that pitch. Because the voice producer says: 'This is a soprano', that person cannot be anything else. Besides that, a person has to depend upon what the composer has written. The composer never knew the voice of that particular person, the composer wrote only for a distinct pitch, either this one or that one. When a person has to sing in the pitch that is prescribed, then he loses the natural pitch he had.

Apart from singing, even in speaking, among one hundred persons you will find one who speaks in his natural voice, and ninety-nine who imitate. They imitate someone else; they do not know it. The same thing that you find in grown-up people you will find in little children. The tendency in a little child is to change and to imitate. Every five or ten days, every month a child changes his way of speaking; his voice, his words, many things he changes. And where does he learn it? From the children in school. He sees a child walking in some way, or making gestures, or frowning, or he hears it speaking in a certain way. He does not realize it, but he has heard it and he does the same thing; so, he goes on changing.

In the same way every person - also without knowing it - changes his voice, and so the natural voice is lost. To retain one's natural voice is a great power in itself, but one cannot always retain it. In order to have a great, a good, a powerful effect with one's voice and sound, one does not have to be a singer. What one has to do is to practise the breath in different ways. One must first know how to breathe; one

must then know how to blow; one must then learn how to make a sound, how to say a word. If one practises in these three ways, one will attain that power which is latent in every soul.

One need not be a singer, but for every person it is necessary that he should give some part of the day - even the shortest time he can give: five, ten, or fifteen minutes - to his voice, to the development of his voice.

Question: How does one find one's key note once it is lost?
Answer: But where is it lost? It is only lost from one's view. It is not altogether lost. It is just the same when people say that a person has lost his soul. But the person himself is the soul! How can the soul be lost? The key note is there, one must discover it, one must find it. Just as the soul is there - but hardly one person among so many finds it.

Question: How can one find one's key note?
Answer: By trying to find it.

Question: How can one be sure that the note one believes to be the key note of one's being is really the key note?
Answer: Belief is the first truth, and faith is the last truth. You must begin from the first, and end with the last.

Question: Has not every nerve its own sound?
Answer: Yes, it has its own vibration. You may call it sound.

Question: Does the sound we hear on the radio produce the same effect as the natural sound?

Answer: Yes. It is the natural sound just the same. Coming through a medium, coming through an instrument, that much is lost from it, but it is a natural sound just the same.

Question: How can one best check the tendency to imitate?
Answer: The tendency to imitate has some use also. If we did not imitate, we should not know the language; if we did not imitate, we should not be what we are. Therefore, imitating is not a bad thing as long as we do not imitate too much. One must know what to imitate and what not to imitate. If one went blindly imitating anything one saw, then one would imitate both right and wrong.

Question: If a singer strains his voice, it is heard easily and it spoils everything.
Answer: That is quite true. But to strain the voice is one thing, and to develop the voice - if it can be called a development to make an unnatural voice out of a natural voice - is a different thing. It is not a question of straining the voice, it is making the voice quite different from what was given by nature. Then the magic is lost. Nature has given a certain kind of voice; that voice represents the spirit, the soul, the heart, the intellect, everything that is in man. Evolution in man is to be seen in his voice, and when that voice is changed, then it is different.

One need not strain one's voice in order to become unnatural; it is very easy to become unnatural!

Question: Is not the voice developed by *dhikr* (zikar)?
Answer: Well, that is the best way one can do it.

CHAPTER XVIII
The Voice

THE VOICE is not only indicative of man's character, but it is the expression of his spirit. The voice is not only audible, but also visible to those who can see it. The voice makes impressions on the ethereal sphere, impressions which can be called audible; at the same time, they are visible. Those scientists who have made experiments with sound and who have taken impressions of the sound on certain plates - which impressions appear like forms - will find one day that the impression of the voice is more living, more deep, and has a greater effect. Sound can be louder than the voice, but sound cannot be more living than the voice.

Knowing this the Hindus of ancient times said that singing is the first art, playing the second art, and dancing the third art which make music. The Hindus who have found that by these three different aspects of music one attains to spirituality much sooner that by any other way, have discovered that the shortest way to attain spiritual heights is by singing. Therefore, the greatest prophets of the Hindus were singers: Narada and Tumbara. Narada inspired Valmiki who wrote the Ramayana and the Mahabharata, the great Hindu scriptures.

There are three principal kinds of voices: the *jelal* voice, the *jemal* voice, and the *kemal* voice. The *jelal* voice indicates power; the *jemal* voice indicates beauty; the *kemal* voice indicates wisdom.

If you take careful notice in everyday life, you will find that sometimes before a person has finished his sentence you have become annoyed. It is not because of what he has

said, but it is his voice. And you will also notice - perhaps not every day in your life, but sometimes - that you once heard someone say something that has always remained with you: it gives always a beautiful feeling, it is always soothing, it is healing, it is uplifting, it is inspiring.

A doctor coming to see a patient may, by his voice, frighten the patient and make him more ill if his voice is not harmonious. And another doctor may, by his voice, treat the patient so that before the medicine is brought, he is already feeling better. The doctor gives the medicine, but it is the voice with which he comes to the patient that counts.

In the history of the world have not men marched hundreds of miles with strength and vigour, not knowing what they were going to face, on hearing the voice of their commander: 'Quick march!'? It seemed that all fear, all anxiety were taken away, and all vigour and courage were given to them, as they were going to march. And again, have you not heard of commanders who said: 'Fire!', and the soldiers turned back and fired at them? That is the voice too.

The voice, therefore, is a wine. It may be the best wine, and it may be the worst liquor. It may make a person ill, or it may uplift him.

There are five different qualities of the voice, which are connected with the peculiar character of the person. The earth quality of the voice is hope giving, encouraging, tempting. The water quality is intoxicating, soothing, healing, uplifting. The fire quality is impressive, arousing, exciting, horrifying; at the same time, it is awakening, because very often warning is given in the voice of the fire quality. The use of the words 'tongues of flame' in the Old Testament is narrative of that voice and word which were

warning of coming dangers. It was alarming for the people to awaken from their sleep, to awaken to a greater consciousness, to a higher consciousness.

Then there is the air quality of the voice. It is uplifting, raising a person, taking him far, far away from the plane of the earth. And the ether quality of the voice is inspiring, healing, peace giving, harmonizing, convincing, appealing; at the same time, it is most intoxicating.

Every *jelal* voice, *jemal* voice, or *kemal* voice has one or another of these five qualities predominant in it, and according to that it creates an effect.

The most wonderful part in the study of voice is that from the voice you can find out a man's particular evolution, his stage of evolution. You do not need to see the person, just his voice will tell you where he is, how far he has evolved. There is no doubt that the character of the person is apparent, is evident in his voice. There is another most wonderful thing to be found in the science of the voice: that the fortunate person has a different voice from the one who is not so fortunate. If you gather five persons who have really proved to be most fortunate, and you hear their voices, you will find what great difference there is between their voice and the ordinary voice. When you compare the voice of great people - no matter what their line may be - with the voice of others, you will find that there is a difference.

But what is meant here is the speaking voice. When we come to singing it is quite different, because today the art of singing has become as artificial as can be. The whole idea is to train the voice and make it different from what it is naturally. The training of the voice does not develop what is natural in it, it mostly brings into it something which is not

natural to it. Therefore, when a person sings according to the method of the day, he has a different voice. It is not his voice; it is not his character. He may have a great success, he may be audible to thousands of people, but at the same time he is not singing in his natural voice. You cannot see his stage of evolution in his voice. Therefore, the real character of the person is to be seen in his speaking voice.

Then there is another thing to be understood: that is the softness and the loudness of the voice; that there are times when the voice is softer, and there are other times when the voice is louder. Naturally that shows the condition of the spirit at that particular time, because sometimes the spirit is tender, and with the tenderness of the spirit the voice becomes softened. Sometimes the spirit is harder, and with the hardness of the spirit the voice becomes hardened. In order to scold a person, you do not need to put on a hard voice; the voice becomes hard naturally. In order to sympathize with a person, in order to express your gratitude, your love, your devotion, your affection to someone, you do not need to soften your voice; your voice is soft before you can feel it, before you can think about it. This shows that the voice is an expression of the spirit. If the spirit is soft, the voice is soft; if the spirit is hard, the voice is hard; if the spirit is powerful, then the voice has power; if the spirit has lost its vigour, then the voice loses its power.

Furthermore, I should like to tell you an amusing thing on this subject. Sometimes a person comes to you and begins to speak about something; and then he says: 'Hm, hm'; next he says another word and then continues to say: 'Hm, hm'. It may be that he has a cold, but it may be that he has not. Yet at that time he is doing this. Why? Because

there is something that he is bringing forth from his mind, and it does not come quickly. The same condition that is going on in the spirit is manifesting in the voice. He wants to say something, but he cannot say it: the voice does not operate, because the mind is not operating. If in the mind there is some obstacle, some hindrance, then in the voice there is also something hindering.

Inspiration chooses its own voice, and when a speaker has to change his voice in accordance with the hall where he is going to speak, then inspiration is lost. Because the inspiration begins to feel: 'It is not my voice', it does not come. Then the speaker has to struggle twice: one struggle is that he must speak without inspiration, and the other struggle is that he must be audible to the number of people present. That cannot be done!

Nowadays[***] people have adopted a new method of elocution. A person who has learned elocution can shout as loudly as ten people shouting at the same time, and everyone will think: 'How wonderful!' But what impression has it made? None!

Nowadays radio technicians have made a kind of horn which they use at stations in the United States. A person takes that horn and on speaking into it his voice becomes twenty times louder. It is all right for trade and business purposes, but when you come to life itself, and when you come to conversation, to speaking to your friends, it is different. It is a most psychological occasion when you speak to one person or to many persons, because something is taking place which has its echo in the cosmos. No word ever spoken is lost; it remains, and it vibrates

[***] i.e. in 1926.

according to the spirit put into it. If a person makes his voice artificial in order to convince people, in order to be more audible, and in order to impress people, it only means he is not true to his spirit. It cannot be. It is better for a person to be natural in his speech with individuals and with the multitude, rather than that he should become different.

Now coming to the subject of singing: there are certain things which must be retained in the voice. However much the voice may be developed, however great its volume, however far reaching it may be and should be made by practice, at the same time one must feel responsible for keeping one's natural voice through every stage of development - that the natural voice is not hurt by it. It does not mean that one should not have a far-reaching voice, it does not mean that one should not have a voice of a larger volume, that one should not have a voice that is vigorous and flexible. Everything that enriches the voice is necessary and must be developed by practice, but all the time keeping in view: 'I must not sacrifice the natural quality of my voice'. For every person, every soul must know that there is no other voice like his. And if that particularity of its own voice which each soul has is lost, then nothing is left with it.

Besides this, every person is an instrument in this orchestra which is the whole universe, and his voice is the music that comes from each instrument. Each instrument is made distinct and particular and peculiar, so that no other voice can take the place of that particular voice. If then - with the instrument that God has made and the music that God has intended to be played in the world - one does not allow that music to be played and one develops a voice

which is not one's own, naturally that is a great cruelty to oneself and to others.

For those on the spiritual path, thinkers, students and meditative souls, it is of the greatest importance to know the condition of their spirit from time to time by consulting their voice. That is their barometer. From morning till evening one can see the weather - the weather created by oneself: whether it is warm or cold, or whether it is spring or winter. One's voice is that barometer that shows to us what is coming, because what will come is the reaction, the result of what is created, and the voice is indicative of it.

Those who think still more deeply on this subject will be able to see how, step by step, they are progressing in the spiritual path, if only they consult their voice. Every step in the spiritual path brings about a little change. By a distinct study of the voice, you will find that it is so. When you go back, you will find by the change: 'I had gone so much further, and I have gone back again'. The voice will tell you.

There is another point which is most wonderful about the voice: that once you have worked with the voice and have cultivated it, deepened it, widened it, and it has become invigorated, and then you have left it, you may leave it for months and years, and the voice may take a different shape and a different appearance, but at the same time what you have once developed remains with you somewhere. It is just like a kind of deposit kept in a bank. You do not know of it, you have forgotten it perhaps, yet it is there. The day when you will touch it again, it will come back in the same way and it will take very little to complete it.

If the voice has developed a spiritual quality and one finds later that it has lost that spiritual quality, one must

not be discouraged or disappointed. One has not lost it. One must correct oneself and want to go forward again, and be sorry for having gone backward, but never be discouraged, never be hopeless, because it is there; it only wants a little touch.
It is just like a little candle which has gone out, but once you strike a match it is lighted again; it is a candle just the same. The voice is light itself. If the light has become dim, it has not gone out, it is there. It is the same with the voice. If it does not shine, it only means that it has not been cultivated. You must cultivate it again, and it will begin to shine again.

Question: Is it advisable to train one's voice, if one has not much of it?
Answer: One might ask: Is it advisable to do physical exercises when one is very thin? If one is thin, it is even more necessary to do physical exercises. So, if there is no voice, it is more necessary that one should develop it.

Question: Does the voice change through the different ages?
Answer: Yes. Every age, infancy, childhood, youth, and more advanced age changes the pitch of the voice. The advanced age is an expression of what a person has gained, and so the voice is also indicative of his attainment. No doubt, as with every step in the age of a person, so with every step forward in spiritual evolution, there is also a difference in the voice. Every experience in life is an initiation. Even in the worldly life it is a step forward, and that experience changes the voice.

Question: Do the words one has spoken in the past continue to affect one's life?

Answer: Certainly, certainly.

Question: Which is more powerful: to say something mentally or to say it aloud?
Answer: If you say it mentally and do not speak, it is powerful. If you speak and do not say it mentally, it is powerless. If you say it mentally and speak it at the same time, it is most powerful.

Question: Would you say a few words about the modem art of declamation or recitation?
Answer: There is little to be said about it. Very often people think that, when they have to recite, they must have a different voice, they must become a different being. A person does not want to remain what he is, he wants to be different.
There is nothing more beautiful, nothing more convincing and appealing and impressive than reciting in one's own natural voice.

Question: Would you tell us how it was that Tansen kindled candles by singing?
Answer: It is told that Tansen, the great singer, performed wonders by singing. Tansen was a Yogi. He was a singer, but the Yogi of singing. He had mastered sound, and therefore, the sound of his voice became living, and by his making the voice live everything that he wanted happened.

Very few in this world know to what extent phenomena can be produced by the power of the voice. If there is any real trace of miracle, of phenomena, of wonder, it is the voice.

CHAPTER XIX
The Influence of Music upon the Character of Man

ONE OF the reasons why music is called a celestial art is that it develops music in the personality of its lover.

Tone and rhythm, the principal elements which constitute music, are the only principles of this creation, and may be traced in its beginnings, in its continuity, and in its end.

People of lofty and of low ideals, of amiable or unamiable disposition, show the difference of pitch in them. Balance in man, in his thought, speech and deed, in time show rhythm in him. The winning personalities of the world show music in their voice and words. And even before he utters a word, a person shows stupidity in the movements of his body, for they are unrhythmic.

Upon the rhythm of the breath health depends. This at once shows that both mind and body are sound when musical, and disorderly when unmusical.

All beauty in the realm of nature, art, or personality is silent music. Every soul has been born on earth to love what is beautiful, and beauty is its only sustenance.

'God is beautiful and He loves beauty'. (Hadith)

CHAPTER XX
The Psychological Influence of Music

IN THE voice, field of music there is much to be explored, and the psychological influence of music seems little known to modern science. According to modern science we are taught that the influence of music, or of sound and vibration, comes to us and touches the senses from without. But there is one question which remains: What is the source of the influence that comes from within? The real secret of the psychological influence of music is hidden in its source, the source where sound comes from.

It is more plain and easier to understand that the voice has a certain psychological value, that one voice differs from another, and that every voice expresses its psychological value and has its psychological power. Often one feels the personality of the one who is talking at a distance over the telephone. A sensitive person can feel the effect of the voice alone, without seeing the speaker. Many do not depend so much upon the words as upon the voice that is speaking the words. This shows that one's psychological development is expressed in speaking, and more especially in singing.

In Sanskrit breath is called *prana,* the very life. And what is voice? Voice is breath. If there is anything in life, in man's constitution, which may be called life, it is the breath. Breath manifested outwardly - the sound of the voice — is called *prana.* Therefore, a person can best express himself in song, or in what he says. If there is anything in the world that can give expression to the mind and the feelings it is the voice. Often it happens that a person talks on a subject

with a thousand words, and it has no influence. Another person expresses a thought in three words, and makes a deep impression. This shows that the power is not in the words, but in what is behind the words; that is: in the psychological power in the voice which comes from *prana.* According to the strength it has, it impresses the listener.

The same thing is found in the fingertips of the violinist, and comes from the lips of the flute player. According to the influence coming from his thought the musician produces that influence through his instrument. He may be very skilful, but if his fingertips do not produce a feeling of life, he cannot be successful. Apart from the music he plays, there is the value of the *prana,* or psychological power that he gives to what he plays.

In India there are *vina* players who do not need to play a symphony in order to have influence, in order to produce a phenomenon. They only have to take the *vina* in their hands and strike one note. As soon as they strike one note it goes through and through. In striking one or two notes they have tuned the audience. It works on all the nerves; it is like playing the lute that is in every heart. Their instrument becomes only a source, the response to which is found in the heart of every person, friend and foe alike. Let the most antagonistic person come before a real *vina* player, and he cannot keep his antagonism. As soon as the notes have touched him, he cannot prevent the vibrations which are created in him, he cannot help turning into a friend. In India, therefore, such players are often called *vina* magicians, instead of musicians.

Their music is magic.

No doubt the power of the music depends upon the grade of spiritual evolution that a person has touched.

There is a story of a Hindu musician, Tansen, who was at the court of the great emperor Akbar. The emperor asked him: 'Tell me, o great musician, who was your teacher?' Tansen replied: 'My teacher is a very great musician - but more than that. I cannot call him musician; I must call him music'.

Said the emperor: 'Can I hear him sing?' The musician answered: 'Perhaps. I may try. But you cannot think of calling him here to the court'.

'Shall I go where he is?'

'His pride may be revolted even there, thinking that he is to sing before a king'.

'Shall I go as your servant?'

'Yes, there is hope then'.

So, both of them went up into the Himalayas, into the high mountains where the sage had his temple of music in a cave, living with nature, in tune with the Infinite. When they arrived, the musician was on horseback, the emperor walking.

The sage saw that the emperor had humbled himself to come to hear the music, and he was willing to sing for him. When he felt in the mood for singing, he sang. His singing was so great - it was a psychic phenomenon and nothing else. It seemed as if all the trees and plants of the forest were vibrating. It was a song of the universe. The deep impression made upon the emperor and the musician was more than they could stand, they went into a state of trance, of rest, of peace. And while they were in that state the Master left the cave. When they opened their eyes, he was not there. The emperor said: 'O, what a phenomenon! But where has the Master gone?' Tansen replied: 'You will never see him in this cave again, for once man has got a

taste of this, he will pursue it, even at the cost of life itself. It is greater than anything in life'.

When they were home again, the emperor asked the musician one day: 'Tell me what *Raga,* what mode did your Master sing?' Tansen told him the name of the *Raga,* and sang it for him, but the emperor was not content, saying:

'Yes, it is the same music, but it has not the same life. Why is this?'

'The reason is this: while I sing before you, the king of this country, my Master sings before God. That is the difference'.[55]

If we study life today - in spite of the great progress of science, radio, telephone, phonograph, and all the wonders of this age - we find that the psychological aspect of music, poetry and art does not seem to develop as it should. On the contrary, it is going backward. And if we ask what is the reason, the answer will be that the whole progress of humanity today is in the first place a mechanical progress.

This hinders in a way the progress of individualism.

A musician has to submit to the laws of harmony and counterpoint; if he takes one step different from the others, his music is questioned. When I was in Russia, I asked Taneiev, a very great musician who was the teacher of Scriabin, what he thought of Debussy's music. He said: 'I cannot understand it'. It seems that we are restricted by uniformity, that there is no scope, you will find the same thing in the medical and scientific worlds. But in art especially, where the greatest freedom is necessary, one is restricted by uniformity, painters and musicians cannot get their work recognized. They must follow the crowd instead of following the great souls. All that is general is ordinary, because the great mass of people is not highly cultured.

Things of beauty and good taste are understood, enjoyed and appreciated by few, and there is no way for the artist to reach those few. In this way, what is called uniformity has become a hindrance to individual development.

What is necessary today is that in the education given to children the psychological value of music should be taught.

That is the only hope, the only way in which, after some time, we can expect better results. Children learning music should not only know the music, but they should know what is behind it and how it is presented.

Of course, there are two sides to this question: outward conditions, and the presentation of the art. Outward conditions may be more or less helpful. I myself have seen in my musical life that music, or a song, performed before two or three persons who are congenial, sympathetic, harmonious, understanding and responsive, brought quite a different vibration, created a different effect from the same music played before five hundred people. What does this mean? It means that some persons are like instruments. When good music is presented to them, they respond, they become attuned to it, they are all music, they take a share in the music, and so a phenomenon is created. This phenomenon can reach even that highest ideal that is to be expected of music, and that is the realization of the soul's freedom: what is called *nirvana* or *rnukti* in the East, and salvation in the Christian world.

There is nothing in this world that can help one spiritually more than music. Meditation prepares, but music is the highest for touching perfection. I have seen wonders happen through the psychological power of music, but only when there were congenial surroundings. Five or six persons, no more, a moonlight night, or dawn, or sunset.

It seems that nature gives its help to make the music complete, and music and nature both work together, for they are one.

If a great opera singer, or a violin soloist has to play before ten thousand people he cannot, with all his ability, touch every soul there. Of course, it depends upon the greatness of the artist. The greater the artist, the more he will reach. But he has to consider what will please his audience, not what will be pleasing to God. When music has become commercial, its beauty is lost; it has lost much of its value.

There was a time in the East when every effort was made by the aristocracy of India to keep the art of music from being commercialized. They were successful for some time in doing so. Musicians were not paid a certain sum of money; their needs were supplied, even though they were extravagant.

Musicians felt that they should have surroundings of harmony and beauty; they were generous; their doors were always open to others. They were always in debt, but their debts were paid by the kings.

Besides this, the musician was not restricted by his pro gramme. He was left to feel by his intuition what the people wanted. He had to decide at the moment he saw them, and as he went on playing or singing, he knew more. The chemical effect of the minds of the listeners told him what they wanted.

So, at the end it was a spiritual treat.

The secret of all magnetism, whether expressed through personality or through music, is life. It is life which charms, which is attractive. What we are always seeking for is life,

and it is the lack of life which may be called lack of magnetism.

If musical teaching is given on this principle, it will be most successful in bringing about psychological results. It is on the health of the physical body, on thought, on imagination, and on the heart - which is often cold and frozen! - that the psychological power of music depends. It is this life which the musician puts through his fingertips when playing the violin, or through his voice when singing.

What the world is seeking, what human souls yearn for, is that life - whether it comes through music, colour and line, or through words. It is that life which everyone desires. It is life which is the real source of healing. Music can heal, if life is put into it. There is no great secret about it, if a person is able to understand the truth in its simplicity. When a person plays mechanically, the fingers running about the piano or violin almost automatically, it may create a temporary effect, but it soon passes.

Often one hears disagreeable music. At the time it does not seem so disagreeable, but afterwards one realizes the bad effect. It is exciting, it is harsh. The music that heals the soul is music with a soothing effect. One can have the soothing effect, or one can have the harsh effect. This depends not only upon the musician, but upon the composer also - upon the mood that has inspired him. A person awakened to the psychological effect of music will find it easy to understand what mood the composer was in when he wrote it. Every page shows his mood and his development at the time when he was writing. He can put life and beauty into his music, and after a thousand years it will still prove to be beautiful and life giving. No doubt, study and qualification help him to express himself better,

but what is really needed is life behind it, which comes from the expanded consciousness, from the realization of the divine light which is the secret of all true art, and which is the soul of all mysticism.

Composition is an art rather than a mechanical arrangement of notes. A composer of music performs his small part in the scheme of nature as a creator. Music being the most exalted of arts, the work of the composer of music is no less than the work of a saint. It is not only the knowledge of technicality, of harmony, of theory that is sufficient: the composer needs tenderness of heart, open eyes to all beauty, the conception of what is beautiful, the true perception of sound and rhythm, and its expression in human nature.

By composing music, a composer must create his own world in sound and rhythm. His work, therefore, is not a labour, it is a joy, a joy of the highest order. If the composer writes music because he is obliged to write something, that is not the thing to do. The composer should write when his heart feels like writing, when his heart is singing, when his soul is dancing, when his whole being is vibrating harmony. That is the time that he should write music†††.

Question: Could you please explain what you mean by listening to music spiritually? Can one listen to common music spiritually, such as tunes played on a street organ?
Answer: But we do not sit and meditate in the street! Do we?

††† This text is taken from the lecture "Art and Music"

Besides, there is a technical stage. As a person develops in technique and in appreciation of better music, so he feels disturbed by a lower grade of music. But then there is a spiritual way which has nothing to do with technique: it is to tune oneself to the music, and therefore, the spiritual person does not care about its grade. No doubt, the better the music the more helpful it is, the higher the music the better. At the same time, you must remember that there are Lamas in Tibet who do their concentration and meditation by moving a kind of rattle, the sound of which is not especially melodious. They cultivate thereby that sense of perception which raises a person by the help of vibrations to the higher spheres. There is nothing better to use than music as a means for the upliftment of the soul.

Question: Is it a distinct disadvantage for a human being to be born without a good ear?
Answer: It is, because what is received through the ears goes deeper into the soul than what is received through any other way. Neither by smelling, or tasting, or seeing does beauty enter so deeply into oneself as by hearing.

Question: As music is the means to perfection, are unmusical persons imperfect?
Answer: To play or sing oneself, and to listen to music are two different things. A person may become a musician by learning music theoretically and mechanically. But only he is really a musician who lives in music and loses himself in music.

All people have music in them, in the rhythm and harmony of their actions and life. If a musician has the

desire for spiritual perfection, I think that he Can perfect himself much more easily and quickly than another person.

Question: Why is it - if music is rhythm - that so often musicians are temperamental and easily disturbed?
Answer: But is it not beautiful to have a little temperament? Life is unmusical when there is no temperament. A person who does not get angry once in a while does not live! It is human nature to have all kinds of minor faults. The joy is in overcoming these faults. Music is not all sadness. There are higher octaves and lower octaves. Music is all. That is why music is even greater than heavens.

CHAPTER XXI
The Healing Power of Music

HEALING THROUGH music is in reality the beginning of development through the art of music, the end of which is attaining that which in the words of the Vedanta is called *samadhi.*

In the first place, if we see what is at the back of all medicines that are used for healing purposes, and if we ask what it is in them that heals, we shall find that it is the different elements which constitute our physical existence. The same elements are present in these medicines, and that which is lacking in us is taken from them, or that effect which should be produced in our body is produced by them. That vibration which is to be created in the body is created by their power, and that rhythm which is necessary for our cure is brought about by putting the circulation of the blood into a certain rhythm and speed. The intensity of vibration which may be necessary for our health is brought about by the medicines.

From this we learn that health is a perfect condition of rhythm and tone. And what is music? Music is rhythm and tone. When the health is out of order it means that the music is out of order, that the music in ourselves is not right. Therefore, in order to put ourselves into a state of harmony and rhythm, what is most necessary is the help of harmony and rhythm. This way of healing can be studied and understood by studying the music of our own life, by studying the rhythm of the pulse, the rhythm of the beating of the heart and of the head. Physicians who are sensitive to rhythm determine the condition of the patient by

examining the rhythm of the pulse, the beating of the heart, the rhythm of the circulation of the blood. To find the real complaint a physician, with all his material knowledge must depend upon his intuition and the use of his musical qualities.

In ancient times, and even now in the East, we find two principal schools of medicine: one which comes from the ancient Greek school through Persia, the other which comes from the *Vedic* medicine, and is founded on mysticism. What is mysticism? It is the law of vibration: it is the understanding of the nature of complaint by the rhythm and tone that can be perceived in the human body, and it is regulation through rhythm and tone, according to one's understanding of the proportions of the rhythm and tone that make for proper health.

Besides this there is another way of looking at this question.

Every illness apparently has its peculiar reason, but in reality, all illnesses come from one reason; from one reason, or cause, or condition, which is absence of life, the lack of life. Life is health; its absence is illness, which culminates in what we call death.

Life in its physical form, as perceived throughout the physical spheres, is called *prana* in Sanskrit. This life is given by food or medicine - or the body is prepared by a certain food or medicine to be able to breathe in this life itself, in order that it may be in better health, that it may experience perfect health. But this *prana,* which means breath - the central breath - attracts from space all the different elements which are there, as the herbs, plants, flowers, and fruits all attract from space the same element which they represent.

All these elements are attracted by the breath. Therefore, the great mystics, whether from Greece, Persia, or India, always had the culture of breath, the science of breath as their basis of spiritual evolution, and the source of all healing was the science of breath. Even now you will see in the East healers who magnetize water, or food, or the atmosphere. Where lies the secret of this magnetism? It is in their breath. It is the influence of their breath which is in the water or the food.

The religious people of India have a ceremony where something like a sacrament is given by a holy person to someone who is suffering, and it helps him. It is the holy person's power of breath which is so balanced, so purified and developed, that it attracts all elements, all that one can get from herb, flower, or fruit - and even more. Therefore, his breath can do a thousand times more than what medicine can do. There are healers in the East who whisper some spiritual words. What is whispering? It is breath again - breath with words directed through it.

There was a physician in Delhi who mostly used his healing power with his patients. One day a sceptical friend came to consult him. The physician whispered a few sacred words before the patient and said: 'Now you may go'. This sceptical man said he could not understand how such a method could have any effect upon his health. The physician then did something quite unusual for him: he offended the man by speaking harshly to him. The man became very angry, and said: 'How can you, a physician, say such words to me!' The physician replied: 'Usually I never do such a thing, and I only did it to prove something to you. If my words can make you angry and ill, they can also make someone well'. If words can make one ill and upset, they

also have the power behind them to harmonize the patient, and to put him into a good condition.

Now what is music? According to the Sanskrit thinkers there are three aspects of music: singing, playing and dancing.

All three represent rhythm, and all three represent tone in some form or other. And what is the effect of music? The effect of music is to regularize the rhythm and to tune a person to the music that is being performed.

What secret is there in music which attracts all those who listen to it? It is the rhythm which is created. It is the tone of that music which tunes the soul, and raises it above the depression and despair of everyday life in this world. If one knew what rhythm is needed for a particular individual in his trouble and despair, what tone is needed, and to what tone that person's soul should be raised, then one could heal a person with music.

There was a time in India when music was used for healing.

It was healing for the mind, for the character, and healing for the soul. For it is health of the soul that brings health to the physical body, but healing of the physical body does not always help the soul. That is why the material science of medicine can do good for some time, but does not entirely suffice the need of the patient. I do not mean by this that outward treatment is absolutely useless. There is nothing in this world which is useless, if we only know how to make use of it. All things in this world are needed, all things have their benefit and use, if we only know how to use them properly.

But if a cure is brought about outwardly, while inwardly the illness remains, sooner or later the illness which is buried in the body must come out and show itself.

Once I met a person who said she had been to many physicians for a complaint of neuritis. She was temporarily cured, but it always came back. She said: 'Can you tell me something that will help me?' I asked her a question: 'Is there any person in the world whom you dislike whom you hate, or whose action is troubling your mind?' 'Yes', she said, 'there are many people whom I dislike, and especially there is one person whom I cannot forgive'. 'Well', I said, 'that is the neuritis; that is the root of the disease. Outwardly it is a pain of the body, inwardly it is rooted in the heart'.

Often the cause of illness is within, though no doubt many things are caused outwardly. No single rule will cover everything. No doubt as things have changed, and materialism has spread throughout the world, this has influenced things not only in the West, but in the East also.

The use of music for spiritual attainment and healing of the soul, which was prevalent in ancient times, is not found to the same extent now. Music has been made a pastime, the means of forgetting God instead of realizing God. It is the use one makes of things which constitutes their fault or their virtue.

Still the remembrance of the ancient use of music remains among the poor in India, where there are healers who have their particular instrument of healing on which they play, and the people go to them for healing. By playing this instrument they arouse that certain feeling in the patient which has become cold, and that deep feeling which was buried begins to come out. It is really the old way of

psycho analysis. Music helps the patient to express in full the hidden influence which was there, and in this way many people are helped without going to a physician. But this is no doubt a crude and ordinary form of healing.

The Maharaja of Baroda, knowing that healing could be accomplished through music, introduced concerts in certain hospitals. The amazing result was that all those who were suffering began to cry out: 'For God's sake, keep quiet! Go away!' That was not the music to soothe them; it only made them suffer more. It was like giving a stone for bread.

In order to give healing through music, one must study what is needed, what is wanted. In the first place one must study what the complaint is: what elements are lacking, what is the symbolical meaning, what mental attitude is behind the illness. Then, by a close study, one can do great good to the patient with the help of music.

Even if music were not used as a prescription particularly intended for a certain illness, still the power of illness, which has its abode in the heart of man, can be reduced by lifting up his heart, by changing his thought. What brings illness is the thought of illness rather than the illness itself. The existence of illness in the body may no doubt be called a shadow of the true illness which is held by man in his mind. By the power of music, the mind may become so exalted that it rises above the thought of illness; then the illness is forgotten.

You may ask: 'What kind of music can heal man? Is it singing, or playing, or something in the way of dance?'

Singing is the most powerful, for singing is living. It is *prana,* it is life itself, it is voice. No doubt it is also life which is working through an instrument by the touch, but in singing it is direct life, the breath touching the heart of the

listener. But what must be behind this voice? There must be a heart prepared with the help of the battery that it needs. What is that battery? That battery is what we call love and sympathy - the greatest power there is.

A person who is material, who is struggling for himself from morning to evening, who is looking for his own benefit, who is in trouble and bitter, who is in the midst of fighting and is fighting himself - he cannot heal. The healer must be free, free to sympathize, free to love his fellowman even more than himself.

What teaches this love? Where can one learn it? Where can one get it? The key to this love element is God. As we look upon life today with all its progress, what is lacking? It is God. God is the key to the unlimited store of love which is in the heart of man.

Once I was very amused and surprised at an answer that a very godly and good natured maid gave me. Working in the house, she could not answer a knock at the door as quickly as it should have been answered, and the lady visitor who was waiting at the door became very impatient and spoke crossly to the maid. When I asked her what had happened, she was not cross at all. She smiled and said: 'Yes, yes, that lady was very cross with me'. I asked: 'Well, what was the matter with her, what made her cross, what was the reason?', and this maid, with innocence in her face, replied: 'The reason? There was no God'. A beautiful answer. Where God is lacking, there is no love. Wherever there is love, there is God. Wherever there is God, there is love.

If we interpret it rightly, what causes pain and suffering? It is lack of life. What is life? It is love. And what is love? It is God. What every individual wants, what the world wants, is

God. All we have to attain by music, by harmony, by tone, by the science of right tuning, by a life of goodness - all we have to gain to bless our lives is God. This is the central theme of all good.

CHAPTER XXII
Spiritual Attainment by the Aid of Music

BEFORE COMMENCING this subject, I should like to explain first what the word spiritual means. Is it goodness which may be called spiritual, or is it wonderworking, a power to produce miracles, or a great intellectual power? The answer is: No. The whole of life in all its aspects is one music, and to tune one's self to the harmony of this perfect music is the real spiritual attainment.

You may ask: 'What is it that keeps man back from spiritual attainment?' The answer is that it is the denseness of this material existence, and the fact that man is unconscious of his spiritual being - divided into limitations. This prevents that free flow and free movement which are the nature and character of life.

What do I mean by this denseness? There is a rock, and you want to produce sound from it. It does not give resonance, it does not answer your desire to produce sound, but the string or wire will give an answer to the tone you want. You strike it, and it answers. There are objects which give resonance to sound. You wish to produce a sound in them, and they resound; they make your music complete.

So, it is with human nature. One person is heavy and dull.

You tell him something, he cannot understand; you speak to him, he will not hear. He will not respond to music, to beauty, or to art. What is it? It is denseness. There is another person who is ready to appreciate and understand music and poetry, or beauty in any form. In character, in manner - in every form — beauty is appreciated by such a

person. It is this which is the awakening of the soul, which is the living condition of the heart, and it is this which is the real spiritual attainment. Spiritual attainment is to make the spirit live, to become conscious. When man is not conscious of soul and spirit, and is only conscious of the material being, he is dense, he is away from spirit.

You may ask: 'What is spirit, and what is matter?' The difference between spirit and matter is as the difference between water and snow. Frozen water is snow, and melted snow is water. It is spirit in its denseness which we call matter; it is matter in its fineness which may be called spirit. Once a materialist said to me: 'I do not believe in any spirit or soul or hereafter. I believe in eternal matter'. I said to him: 'Your belief is not very different from mine. Only, that which you call eternal matter, I call spirit. It is a difference in terms. That is not a thing to dispute about, because we both believe in eternity. So, long as we meet in eternity, what difference does it make if the one calls it matter and the other calls it spirit? It is one life from beginning to end'.

Beauty is born of harmony. What is harmony? Harmony is right proportion, in other words, right rhythm. And what is life? Life is the outcome of harmony. At the back of the whole creation is harmony, and the whole secret of creation is harmony. Intelligence longs to attain to the perfection of harmony. What man calls happiness and comfort, or profit and gain - all he longs for and wishes to attain - is harmony.

In smaller or greater proportion, he is longing for harmony; even in attaining the most mundane things he always wishes for harmony. But often he does not adopt right methods.

Often his methods are wrong. The object attained by both good and bad methods is the same, but the way one tries to attain it turns the object into right or wrong. It is not the object which is wrong, it is the way one adopts to attain it.

No one, whatever his station in life, wishes for disharmony, for all suffering, pain and trouble are disharmony.

To attain spirituality is to realize that the whole universe is one symphony in which every individual is one note.

His happiness lies in becoming perfectly harmonious with the symphony of the universe. It is not following a certain religion that makes one spiritual, or having a certain belief, or being a fanatic in regard to one idea, or by becoming too good to live in this world. Many good people there are, who do not even understand what spirituality means.

They are very good, but they do not yet know what ultimate good is. Ultimate good is harmony itself. For instance, all the different principles and beliefs of the religions of this world taught and proclaimed by priests and teachers - but which men are not always able to follow and express - come naturally from the heart of a man who attunes himself to the rhythm of the universe. His every action, every word he speaks, every feeling he has, every sentiment he expresses, is all harmonious; it is all virtue, it is all religion. It is not following a religion, it is living a religion, making one's life a religion, which is necessary.

Music is the miniature of the whole harmony of the universe, for the harmony of the universe is music itself, and man, being the miniature of the universe, must show the same harmony. In his pulsation, in the beat of his heart,

and in his vibration, he shows rhythm and tone, harmonious or inharmonious chords. His health or illness, his joy or discomfort - all show the music or lack of music in his life.

What does music teach us? Music helps us to train ourselves in some way or other in harmony, and it is this which is magic, or the secret behind music. When you hear music that you enjoy, it tunes you and puts you in harmony with life. Therefore, man needs music; he longs for music. Many say that they do not care for music, but these have not heard music! If they really hear music, it will touch their souls, and then certainly they cannot help loving it. If not, it only means that they have not heard music sufficiently, and have not made their heart calm and quiet in order to listen to it, to enjoy and appreciate it. Besides, music develops that faculty by which one learns to appreciate all that is good and beautiful. In the form of art and science, in the form of music and poetry, in every aspect of beauty one can then appreciate it. What deprives man of all the beauty around him is his heaviness of body, or heaviness of heart. He is pulled down to earth, and by that everything becomes limited. When he shakes off that heaviness and feels joyous, he feels light. All good tendencies, such as gentleness and tolerance, forgiveness, love and appreciation - all these beautiful qualities - come by being light, light in mind, soul and body.

Where does music come from? Where does the dance come from? It all comes from the natural spiritual life which is within. When that spiritual life springs forth, it lightens all the burdens that man has. It makes his life smooth, floating on the ocean of life. The faculty of appreciation makes one light. Life is just like the ocean.

When there is no appreciation, no receptivity, man sinks like a piece of iron to the bottom of the sea. He cannot float like the boat which is hollow, which is receptive.

The difficulty in the spiritual path is always what comes from ourselves. Man does not like to be a pupil; he likes to be a teacher. If man only knew that the greatness and perfection of the great ones, who have come from time to time to this world, was in their pupil-ship, and not in teaching!

The greater the teacher, the better pupil he was. He learned from everyone, the great and the lowly, the wise and the foolish, the old and the young. He learned from their lives, and studied human nature in all its aspects.

The one who learns to tread the spiritual path must become as an empty cup in order that the wine of music and harmony may be poured down into his heart. You may ask: 'How can one become an empty cup?' I shall tell you how cups show themselves filled instead of being empty. Often a person comes to me and says: 'Here I am. Can you help me spiritually?', and I answer: 'Yes'. But then he says: 'I want to know first of all what you think about life and death, or about the beginning and the end'. And then I wonder what his attitude will be if his previously conceived opinion does not agree with mine. He wants to learn, yet he does not want to be empty. That means, going to the stream of water with one's cup covered up: wanting the water, and yet the cup is closed, filled with preconceived ideas. Where have the preconceived ideas come from? No idea can be called one's own! All ideas have been learned from one source or another, but in time one comes to think that they are one's own. For these ideas one will argue and dispute, although they do not satisfy fully.

At the same time, they are one's battleground, and all the time they will keep the cup covered up.

Mystics therefore, have adopted a different way. They have learned a different course, and that course is self-effacement or, in other words, unlearning what one has learned. They say in the East that the first thing that is learned is to understand how to become a pupil. They do not first learn what God is, or what life is. The first thing to learn is how to become a pupil. One may think that in this way one loses one's individuality. But what is individuality? Is it not that which is collected? What are one's ideas and opinions? They are just collected knowledge. This should be unlearned.

How can one unlearn? You would say that the character of the mind is such that what one learns is engraved upon it, and how then can one unlearn it? Unlearning is completing knowledge. To see a person and say: 'That person is wicked'

- that is learning. To see further, and recognize something good in that person - that is unlearning. When you see the goodness in someone whom you have called wicked, you have unlearned. You have unravelled that knot. You have once said: 'I hate that person' - that is learning. And then you say: 'Oh no, I can like him, or I can pity him'. When you say that, you have seen with two eyes. First you learn by seeing with one eye; then you learn to see with two eyes.

That makes sight complete.

All that we have learned in this world is partial knowledge, and when this is uprooted by another point of view, then we have knowledge in its completed form. That is called mysticism. Why is it called mysticism? Because it

cannot be put into words. Words will show us one side of it, but the other side is beyond words.

The whole manifestation is duality, the duality which makes us intelligent, and behind the duality is unity. If we do not rise beyond duality and go towards unity, we do not attain the perfection which is called spirituality.

This does not mean that our learning is of no use. It is of great use. It gives us the power of discrimination and of discerning differences. This makes the intelligence sharp and the sight keen, so that we understand the value of things and their use. It is all part of human evolution, and all useful. So, we must learn first, and unlearn afterwards. You do not look first at the sky when you are standing on the earth. First look at the earth, and see what it offers you to learn and to observe, but at the same time do not think that your life's purpose is fulfilled by looking only at the earth. The fulfilment of life's purpose is in looking at the sky.

What is wonderful about music is that it helps man to concentrate or meditate independently of thought. Therefore, music seems to be the bridge over the gulf between the form and the formless. If there is anything intelligent, effective, and at the same time formless, it is music. Poetry suggests form, line and colour suggest form, but music suggests no form.

Music also produces that resonance which vibrates through the whole being. It lifts the thought above the denseness of matter; it almost turns matter into spirit, into its original condition, through the harmony of vibrations touching every atom of one's whole being.

Beauty of line and colour can go so far and no further. The joy of fragrance can go a little further. Music touches

our innermost being, and in that way produces new life, a life that gives exaltation to the whole being, raising it to that perfection in which lies the fulfilment of man's life.

APHORISMS

Love produces harmony and harmony creates beauty. Therefore, the chief motto in life is 'Love, harmony and beauty'. Love in all things and beings the beloved God, in harmony with all in the right understanding, and beautify your life by observing the beauty within and without. By love, harmony and beauty you must turn the whole of life into a single vision of divine glory.

Life is a symphony, and the action of every person in this life is the playing of his particular part in the music.

The best moral is to learn from all that sounds inharmonious to us that we may not use it for another, and to use that which sounds harmonious to us for others. Thus, should the ears be trained.

The further we advance, the more difficult and the more important becomes our part in the symphony of life; and the more conscious we are of this responsibility, the more efficient we become in accomplishing our task.

Once a soul has awakened to the continual music of life, that soul considers it as his responsibility, his duty, to play his part in the outer life, even if it be contrary to his inner condition at the moment.

The secret of seeking the will of God lies in cultivating the faculty of sensing harmony, for harmony is beauty and beauty is harmony. The lover of beauty in his further

progress becomes the seeker of harmony, and by trying always to maintain harmony he will tune his heart to the will of God.

There is nothing in this world which does not speak. Everything and every being is continually calling out its nature, its character, its secret; the more the inner sense is open, the more capable it becomes of hearing the voice of all things.

If the soul were awakened to feel what the birds feel when singing in the forest at dawn, man would know that their prayer is even more exalting than his own, for it is more natural.

There is nothing in the world which is not the instrument of God.

Sound is the sign of life; in the temples of gods and goddesses, in Hindu churches, bells ringing show life even in the silence.

Sound is hidden under words, and words are hidden under sound. When one perceives the words, one does not perceive the sound underneath, and when one perceives sound, one does not perceive the words underneath. When the poet perceives words, the musician perceives sound underneath. The mystic perceives even in that sound a Word which was God.

Tone continues, time expires.

Tone lives on time, time assimilates tone.

God is not in time. Therefore, He is in the silence. Sound is part of the world of time.

Rhythm cannot exist without tone, nor tone without rhythm. They are interdependent for their existence, and it is the same with time and space.

Noisiness comes from restlessness, and restlessness is the destructive rhythm.

Man's atmosphere explains the condition of his soul.

The further we go, so the more our disputes and arguments cease. They fade away until there is no colour left in them; and when all the colour has gone, the white light comes which is the light of God.

Nirvana means no colour. What is colour? Right or wrong, sin or virtue - all this is colour, and in the realm of truth they fade away, as every colour fades in the brightness of light. He who has realized this has entered nirvana.

A Sufi must always recognize in God the source of all things and the origin of all beings.

A Sufi must observe in the continual unfoldment of the spirit the birth of the soul.

THE MYSTICISM OF SOUND

CHAPTER I
The Silent Life

THE LIFE absolute from which has sprung all that is felt, seen and perceived, and into which all again merges in time, is a silent, motionless and eternal life which among Sufis is called *Dhat* (zat). Every motion that springs forth from this silent life is a vibration and a creator of vibrations. Within one vibration are created many vibrations.

As motion causes motion so the silent life becomes active in a certain part, and creates every moment more and more activity, losing thereby the peace of the original silent life. It is the grade of activity of these vibrations that accounts for the various planes of existence. These planes are imagined to differ from one another, but in reality, they cannot be entirely detached and made separate from one another. The activity of vibrations makes them grosser, and thus the earth is born of the heavens.

The mineral, vegetable, animal and human kingdoms are the gradual changes of vibrations, and the vibrations of each plane differ from one another in their weight, breadth, length, colour, effect, sound and rhythm.

Man is not only formed of vibrations, but he lives and moves in them: they surround him as the fish is surrounded by water, and he contains them within him as the tank contains water. His different moods, inclinations, affairs, successes and failures, and all the conditions of life depend upon a certain activity of vibrations, whether these be thoughts, emotions or feelings. It is the direction of the activity of vibrations that accounts for the variety of things

and beings. This vibratory activity is the basis of sensation and the source of all pleasure and pain; its cessation is the opposite of sensation. All sensations are caused by a certain grade of activity of vibration.

There are two aspects of vibrations, fine and gross, both containing varied degrees. Some are perceived by the soul, some by the mind, and some by the eyes. What the soul perceives are the vibrations of the feelings; what the mind conceives are the vibrations of the thoughts; what the eyes see are the vibrations solidified from their ethereal state and turned into atoms which appear in the physical world, constituting the elements ether, air, fire, water and earth. The finest vibrations are imperceptible even to the soul. The soul itself is formed of these vibrations; it is their activity which makes it conscious.

Creation begins with the activity of consciousness, which may be called vibration, and every vibration starting from its original source is the same, differing only in its tone and rhythm caused by a greater or lesser degree of force behind it. On the plane of sound vibration causes diversity of tone, and in the world of atoms diversity of colour. It is by massing together that the vibrations become audible, but at each step towards the surface they multiply and, as they advance, they materialize.

Sound gives to the consciousness an evidence of its existence, although it is in fact the active part of consciousness itself which turns into sound. The knower, so to speak, becomes known to himself; in other words, the consciousness bears witness to its own voice. It is therefore, that sound appeals to man. All things being derived from and formed of vibrations have sound hidden within them, as fire is hidden in flint. And each atom of the

universe confesses by its tone: ‘My sole origin is sound’. If any solid or sonorous body is struck it will answer back: ‘I am sound’.

Sound has its birth, death, sex, form, planet, god, colour, childhood, youth and age. But that volume of sound which is in the abstract - beyond the sphere of the concrete - is the origin and basis of all sound.

Both sound and colour make their effect on the human soul according to the law of harmony: to a fine soul colour appeals, and to a still finer soul sound. Tone has either a warm or a cold effect, according to its element, since all elements are made of different degrees of vibrations. Therefore, sound can produce an agreeable or a disagreeable effect upon man’s mind and body, and has its healing effect in the absence of herbs and drugs - which also have their origin in vibrations.

Manifestations being formed of vibrations, the planets are the primal manifestations, each planet having its peculiar tone; therefore, every note represents one planet. Every individual therefore, has a note peculiar to himself which is according to his birth planet. For this reason, a certain tone appeals to a particular person according to the grade of his evolution.

Every element has a sound peculiar to itself. In the finer elements the circle of sound expands, and in the grosser elements it narrows. It is therefore, distinct in the former and indistinct in the latter.

The earth has various aspects of beauty as well as of variety in its sound. Its pitch is on the surface, its form is crescent-like, and its colour is yellow. The sound of the earth is dim and dull, and produces a thrill, activity and movement in the body. All instruments of wire and gut, as

well as the instruments of percussion - such as the drum, cymbals, etc. - represent the sound of earth.

The sound of water is deep, its form is serpent-like, its colour green, and it is best heard in the roaring of the sea.

The sound of running water, of mountain rills, the drizzling and pattering of rain, the sound of water running from a pitcher into a jar, from a pipe into a tub, from a bottle into a glass - all have a smooth and lively effect, and a tendency to produce imagination, whim, dream, affection and emotion.

The instrument called *jalatarang* is an arrangement of china bowls or glasses graduated in size and filled with water in proportion to the desired scale: more water lowers the tone, and less raises it. These instruments have a touching effect upon the emotions of the heart.

The sound of fire is high-pitched, its form is curled, and its colour red. It is heard in the falling of the thunderbolt and in a volcanic eruption, in the sound of a fire when blazing, in the noise of squibs, crackers, rifles, guns and cannons. All these have a tendency to produce fear.

The sound of air is wavering, its form zigzag, and its colour blue. Its voice is heard in storms, when the wind blows, and in the whisper of the morning breeze. Its effect is breaking, sweeping and piercing. The sound of air finds expression in all wind instruments made of wood, brass and bamboo. It has a tendency to kindle the fire of the heart, as Rumi writes in his Mathnavi about the flute. Krishna is always portrayed in Indian art with a flute. The air sound overpowers all other sounds, for it is living, and in every aspect its influence produces ecstasy.

The sound of ether is self-contained, and it holds all forms and colours. It is the base of all sounds, and is the

undertone which is ever continuous. Its instrument is the human body, because it can be audible through it. Although it is all pervading, yet it is unheard. It manifests to man as he purifies his body from material properties. The body can become its proper instrument when the space within is opened, when all the tubes and veins in it are free. Then the sound which exists eternally in space becomes manifest inwardly also.

Ecstasy, illumination, restfulness, fearlessness, rapture, joy and revelation are the effects of this sound. To some it manifests of itself, to others when they are in a negative state caused by weakness of the body or mind; to neither of these is it a benefit, but on the other hand it causes them to become abnormal. This sound only elevates those who open themselves to it by the sacred practices known to the mystics.

The sound of earth and water commingled has a tenderness and delicacy. The sound of earth and fire produces harsh ness. The sound of earth and air has strength and power. The sound of water and fire has a lively and animating effect.

The sound of water with ether has a soothing and comforting effect. The sound of fire and air has a terrifying and fear some effect. The sound of fire with ether has a breaking and freeing effect. The sound of air with ether produces calm and peace.

CHAPTER II
Vibrations

THE SILENT life experiences on the surface by reason of activity. The silent life appears as death in comparison with the life of activity on the surface. Only to the wise the life eternal seems preferable on account of the ever-changing and momentary nature of mortal life. The life on the surface seems to be the real life, because it is in this life that all joy is experienced.

In the silent life there is no joy but only peace. The soul's original being is peace and its nature is joy, both of which work against each other. This is the hidden cause of all life's tragedy.

The soul originally is without any experience; it experiences all when it opens its eyes to the exterior plane, and keeps them open enjoying the life on the surface until satisfied.

The soul then begins to close its eyes to the exterior plane, and constantly seeks peace, the original state of its being.

The inward and essential part of each and every being is composed of fine vibrations, and the external part is formed of gross ones. The finer part we name spirit and the grosser part matter, the former being less subject to change and destruction and the latter more so. All that lives is spirit and all that dies is matter; and all that dies in spirit is matter and all that lives in matter is spirit. All that is visible and perceptible appears to be living, although subject to death and decay and becoming every moment resolved into its finer element but the sight of man is so deluded by its

awareness of the seeming world, that the spirit which really lives is covered under the garb of matter and its true being is hidden.

It is the gradual increasing activity which causes vibrations to materialize, and it is the gradual decrease of the same which transmutes them again into spirit. As has been said, vibrations pass through five distinct phases while changing from the fine to the gross, and the elements of ether, air, fire, water and earth - each has a savour, colour and form peculiar to itself. Thus, the elements form a wheel which brings them all in time to the surface. At each step in their activity, they vary and become distinct from each other, and it is the grouping of these vibrations which causes variety in the objective world. The law, which causes them to disperse, man calls destruction.

Vibrations turn to atoms and atoms generate what we call life; thus, it happens that their grouping, by the power of nature's affinity, forms a living entity. And as the breath manifests through the form so the body becomes conscious.

In one individual there are many fine and small beings hidden: in his blood, in his brain cells, in his skin, and in all planes of his existence.

As in the physical being of an individual many small germs are born and nourished which are living beings, so in his mental plane also there are many beings, termed *muwakkals* - elementals. These are still finer entities born of man's own thoughts, and as the germs live in his physical body so the elementals dwell in his mental sphere. Man, often imagines that thoughts are without life; he does not see that they are more alive than the physical germs and that they have a birth, childhood, youth, age and death. They work for man's advantage or disadvantage according

to their nature. The Sufi creates, fashions and controls them. He drills them and rules them throughout his life; they form his army and carry out his desires. As the germs constitute man's physical being and the elementals his mental life, so do the angels constitute his spiritual existence. These are termed *farishtas.*

Vibrations as a rule have length as well as breadth, and they may last the least fraction of a moment or the greater part of the age of the universe. They make different forms, figures and colours as they shoot forth, one vibration creating another; thus, myriads arise out of one. In this way there are circles under circles and circles over circles, all of which form the universe.

Every vibration after its manifestation becomes merged again in its original source. The reach of vibrations is according to the fineness of the plane of their starting-point. To speak more plainly, the word uttered by the lips can only reach the ears of the hearer, but the thought proceeded from the mind reaches far, shooting from mind to mind. The vibrations of mind are much stronger than those of words. The earnest feelings of one heart can pierce the heart of another; they speak in the silence, spreading out into the sphere, so that the very atmosphere of a person's presence proclaims his thoughts and emotions. The vibrations of the soul are the most powerful and far-reaching; they run like an electric current from soul to soul.

All things and beings in the universe are connected with each other - visibly or invisibly - and through vibrations a communication is established between them on all the planes of existence. As an ordinary instance: if one person coughs in an assembly, many others begin to do the same, and the same is the case with yawning. This also applies to

laughter, excitement and depression. This shows that vibrations convey the condition of one being to another. The seer therefore, knows of the past, present and future, and perceives conditions on all planes of existence. Vibrations work through the chord of sympathy existing between man and his surroundings, and reveal past, present and future conditions. This explains why the howling of dogs foretells death, and the neighing of horses the approach of danger. Not only animals show this, but even the plants in times of sorrow begin to die and the flowers to fade, while during times of happiness they grow and flourish.

The reason why plants and animals can perceive the vibrations and know of coming events while man is ignorant of them, is because he has blinded himself with egotism. The influence of vibrations is left on the chair on which one sits, in the bed where one has slept, in the house where one lives, in the clothes one wears, in the food one eats, and even in the street where one walks.

Every emotion arises from the intensity of the vibrations which, when active in different directions, produce different emotions, the main cause of every emotion being activity alone. Every vibration while active raises the consciousness to the outermost surface, and the mist caused by this activity collects clouds which we call emotions. The clouds of emotion obscure the clear sight of the soul. Therefore, passion is called blind. The excess of activity of vibrations not only blinds, but weakens the will, and a weak will enfeebles the mind and body.

It is the state of vibrations to which man is tuned that accounts for his soul's note. The different degrees of these notes form a variety of pitch divided by the mystics into

three distinct grades. First, the grade which produces power and intelligence and may be pictured as a calm sea. Secondly, the grade of moderate activity which keeps all things in motion and is a balance between power and weakness, which may be pictured as the sea in motion. Thirdly, the grade of intense activity which destroys everything and causes weakness and blindness; it may be pictured as a stormy sea.

In the activity of all things and beings the pitch is recognized by the seer, as a musician knows the key in which any particular music is written. Man's atmosphere tells of the grade of activity of his vibrations.

If vibratory activity is properly controlled man may experience all life's joy and at the same time not be enslaved by it.

It is most difficult to control activity when it is once started and, on the increase, for it is like trying to control a runaway horse. But yet in the control abides the whole of what is called master ship.

The saints and sages spread their peace not only in the place where they sit, but even in the neighbourhood where they dwell; the town or the country where they live is at peace, in accordance with the power of the vibrations they send out from their soul. This is the reason why association with good or bad and with those of the upper or lower classes has a great influence upon the life and character of man.

The vibrations of thought and feeling create, procure and prepare of themselves all the necessary means for their manifestation on the surface. For example, a person may desire to eat fish and, instead of ordering it, might think strongly of it. His thought-vibrations thus speaking to the

mental ears of the cook transmit this desire, and perhaps his strong feeling would even attract a fishmonger to the house.

In this way the thoughts of sages work out their destiny according to the strength, power and purity of their minds.

A certain degree of thought-power is needed to bring about a certain result, as so much dynamite is required to blast a single rock, and an infinitely greater quantity is necessary to make a tunnel through a mountain.

The length of time that the thought is held has also much to do with its accomplishment, for the thought-vibrations have to be active for a certain time to bring about a certain result.

A certain length of time is required for the baking of a cake: if it is hurried the cake will be uncooked, with too great a heat it will burn. If the operator of the mental vibrations lacks patience, then the power of thought will be wasted, even if it were half-way to its destiny, or still nearer to a successful issue.

If too great a power of thought is given to the accomplishment of a certain thing it destroys while preparing it.

In order to reflect thought and feeling on another, man should observe the same rule as in voice and word. The louder a person speaks in an assembly the more attention he attracts, and all those present perforce give him a hearing. In the same way, if a Sufi sends forth the vibrations of his thought and feeling, they naturally strike with a great strength and power on any mind on which they happen to fall. As sweetness of voice has a winning power, so it is with tenderness of thought and feeling. Thought-vibrations to

which the spoken word is added are double in strength, and with a physical effect this strength is trebled.

Reason is like fire: it gives light to the thought, but thought overheated loses its power, as heat weakens the physical body.

Reason gives birth to doubt which destroys the thought power before it is able to fulfil its destiny. The strength of thought-power consists in confidence or faith. Reason confuses, and doubts scatter the waves of thought-vibrations which disperse and go off in different directions from lack of the strength that binds.

One should never think or speak against one's desire, for it weakens the thought-vibrations and often brings about contrary results. A variety of thoughts springing up at the same time naturally enfeebles the power of mind, for none of them has a chance to mature, just as twins are often imperfect and triplets seldom live. The disharmony between one's desire and one's ideal always causes a great confusion in life, for they constantly work against each other.

When a person speaks, thinks or feels either harshly or kindly of another, it reaches the spirit of that one, either consciously or unconsciously, by the power of vibration. If we happen to be offended with someone and do not show it in speech or action, yet it still cannot be hidden, for the vibrations of our feeling will reach directly to the person in question, and he will begin to feel our displeasure, however far away he may be. The same is the case with our love and pleasure: however, we may try to conceal it in speech or action, it cannot be hidden. This explains the old adage that even walls have ears, which really means that even the wall is not impervious to vibrations of thought.

Sufis give special attention to the good and bad wishes of people. They strive continually to attract the good wishes of others, whether worthy or unworthy, by every means in their power.

Intensity of activity produces strong vibrations named in Sufi terms *jelal,* gentleness of activity causes mild vibrations called *jemal.* The former activity works as strength and power, the latter as beauty and grace. The conflict of both these forces is termed *kemal,* and causes nothing but destruction.

The standard of right and wrong, the conception of good and evil, and the idea of sin and virtue are understood differently by the people of different races, nations and religions; therefore, it is difficult to discern the law governing these opposites. It becomes clear, however, by understanding the law of vibrations. All things and beings on the surface of existence seem separate from one another, but in every plane, beneath the surface, they approach nearer to each other, and in the innermost plane they all become one. Every disturbance, therefore, caused to the peace of the smallest part of existence on the surface, inwardly affects the whole. Thus, any thought, speech or action that disturbs peace is wrong, evil and a sin. If it brings about peace it is right, good and a virtue. Life being like a dome, its nature is also dome-like. Disturbance of the slightest part of life disturbs the whole and returns as a curse upon the person who caused it. Any peace produced on the surface comforts the whole, and thence returns as peace to the producer. This is the philosophy of the reward of good deeds and the punishment of bad deeds given by the higher powers.

CHAPTER III
Harmony

HARMONY IS the source of manifestation, the cause of its existence, and the medium between God and man.

The peace for which every soul strives, and which is the true nature of God and the utmost goal of man, is but the outcome of harmony. This shows that all life's attainments without a sense of harmony are but vain. It is the attainment of harmony which is called heaven, and it is the lack of it which is termed hell. The master of harmony alone understands life, and he who lacks it is foolish in spite of all other knowledge that he may have acquired.

The Sufi gives great importance to the attainment of harmony, believing that light is for angels and darkness for the devil, but that harmony is necessary for the human being in order to keep a balance in life.

There are three aspects of harmony: eternal, universal and individual.

Eternal harmony is the harmony of consciousness. As it is in itself eternal, all things and beings live and move in it; yet it remains remote, undisturbed and peaceful. This is the God of the believer and the God of the knower. All vibrations, from the finest to the grossest, as well as each atom of manifestation, are held together by this harmony. Both creation and destruction take place in order to uphold it. Its power ultimately attracts each being towards the everlasting peace.

Man is drawn in two opposite directions by the power of harmony: towards the Infinite and towards manifestation. He is less conscious of the former than of the latter, and by

facing towards one direction he loses sight of the other. The Infinite being, the essential spirit of all, finally attracts all to itself.

The Sufi gives the greatest importance to harmony with the Infinite, which he realizes through resignation to the will of God, the Beloved.

The existence of land and water, the land for the water and the water for the land, the attraction between the heavens and the earth — all demonstrate a universal harmony. The attraction of the sun and moon to each other, the cosmic order of the stars and the planets, all connected and related with each other, moving and working under a certain law; the regular rotation of the seasons; the night following the day, and the day in its turn giving place to the night; the dependence of one being on another; the distinctiveness, attraction and assimilation of the five elements - all prove the universal harmony.

The male and female, beast and bird, vegetable and rock - all classes of things and beings - are linked together and attracted to each other with a chord of harmony. If one being or thing, however apparently useless, were missing in this universe of endless variety, it would be as it were a note missing in a song. As Sa'adi says: 'Every being is born for a certain purpose, and the light of that purpose is kindled within his soul'. All famines, plagues and disasters such as storms, floods, volcanic eruptions, wars and revolutions, however bad they appear to man, are in reality for the adjustment of this universal harmony.

There is a story told in India how once all the inhabitants of a village which had suffered from drought gathered together before the temple of their God, praying that for this year an abundance of rain might fall. A voice from the

unseen replied: 'Whatever We do is for the betterment of Our purpose. Ye have no right to interfere with Our work, Oh ye men!' But they again cried for mercy, and continued to do so more persistently. Then came the answer saying: 'Your prayers, fastings and sacrifices have induced Us to grant for this one year as much rain as ye desire'. They all returned home rejoicing. In the autumn they worked vigorously on their farms, and after having prepared the ground and sown the seed they prayed for rain. When they considered that sufficient had fallen, they again had recourse to prayer, and the rain ceased.

In this way an ideal crop of com was produced and all the inhabitants of that country made merry over it.

This year more crop was grown than ever before. After the crops were gathered in however, all those who ate the com died and many were the victims. In perplexity they again sought the God bowing low before the temple, crying: 'Why hast Thou shown such wrath to us, after having shown so great a mercy?' The God replied: 'It was not Our wrath, but your folly for interfering with Our work. We sometimes send a drought, and at other times a flood, so that a portion of your crops may be destroyed. But We have Our reasons for so doing, for in this way all that is poisonous and undesirable in them is also destroyed, leaving only what is beneficial for the preservation of your life'.

The villagers prostrated themselves in humble prayer, saying: 'We shall never again try to control the affairs of the universe. Thou art the Creator, and Thou art the Controller. We are Thine innocent children, and Thou alone knowest what is best for us.' The Creator knows how to control His world, what to bring forth, and what to destroy.

There are two aspects of individual harmony: the harmony between body and soul, and the harmony between individuals.

The soul rejoices in the comforts experienced by the external self, yet man becomes so engrossed in them that the soul's true comfort is neglected. This keeps man dissatisfied through all the momentary comforts he may enjoy, but not understanding this he attributes the cause of his dissatisfaction to some unsatisfied desire in his life. The outlet of all earthly passions gives a momentary satisfaction, yet creates a tendency for more. In this struggle the satisfaction of the soul is overlooked by man who is constantly busied in the pursuit of his earthly enjoyment and comfort, depriving the soul of its true bliss. The true delight of the soul lies in love, harmony and beauty, the outcome of which is wisdom, calm and peace; the more constant they are the greater is the satisfaction of the soul.

If man in his daily life would examine every action which has reflected a disagreeable picture of himself upon his soul and caused darkness and dissatisfaction, and if on the other hand he would consciously watch each thought, word or deed which had produced an inward love, harmony and beauty, and each feeling which had brought him wisdom, calm and peace, then the way of harmony between soul and body would be easily understood, and both aspects of life would be satisfied, the inner as well as the outer. The soul's satisfaction is much more important than that of the body for it is more lasting. In this way the thought, speech and action can be adjusted, so that harmony may be established first in the self by the attunement of body and soul.

The next aspect of individual harmony is practised in one's contact with another. Every being has an individual ego produced from his own illusion. This limits his view which is led in the direction of his own interest; and he judges of good and bad, high or low, right or wrong in relation to himself and others through his limited view, which is generally partial and imaginary rather than true. This darkness is caused by the overshadowing of the soul by the external self. Thus, a person becomes blind to his own infirmities as well as to the merits of another: the right action of another becomes wrong in his eyes and the fault of the self seems right. This is the case with mankind in general, until the veil of darkness is lifted from his eyes.

The *nafs,* the ego of an individual, causes all disharmony with the self as well as with others, thus showing its unruliness in all aspects of life. The lion, the sovereign among all animals, most powerful and majestic, is always unwelcome to the inhabitants of the forest, and he is even unfriendly to his own kind. Two lions will never greet one another in a friendly way, for their *nafs* is so strong. Although the lion is the ruler of all other animals, he is a slave to his own passions which make his life restless. The *nafs* of herbivorous animals such as sheep and goats is subdued; for this reason, they are harmless to one another, and are even harmonious enough to live in herds. The harmony and sympathy existing among them makes them mutually partake of their joys and sorrows, but they easily fall a victim to the wild animals of the forest. The masters of the past, like Moses and Muhammad, have always loved to tend their flocks in the jungles, and Jesus Christ spoke of himself as the Good Shepherd, while St. John the Baptist

spoke of the Lamb of God, harmless and innocent, ready for sacrifice.

The *nafs* of the bird is still milder; therefore, upon one tree many and various kinds can live as one family, singing the praise of God in unison, and flying about in flocks of thousands. Among birds are to be found those who recognize their mate and who live together harmoniously, building the nest for their young, each in turn sitting on the eggs and bearing their part in the upbringing of their little ones. Many times, they mourn and lament over the death of their mate.

The *nafs* of the insects is still less; they walk over each other without doing any harm, and live together in millions as one family without distinction of friend or foe. This proves how the power of *nafs* grows at each step in nature's evolution, and culminates in man, creating disharmony all through his life unless it is subdued, producing thereby a calm and peace within the self, and a sense of harmony with others.

Every human being has an attribute peculiar to his *nafs.* One is tiger-like, another resembles a dog, while a third may be like a cat, and a fourth like a fox. In this way man shows in his speech, thoughts and feelings the beasts and birds, and the condition of his *nafs* is akin to their nature; at times his very appearance resembles them. Therefore, his tendency to harmony depends upon the evolution of his *nafs.* As man begins to see clearly through human life, the world begins to appear as a forest to him, filled with wild animals, fighting, killing and preying upon one another.

There are four different classes of men who harmonize with each other in accordance with their different states of evolution: angelic, human, animal and devilish.

The angelic seeks for heaven, and the human being struggles along in the world. The man with animal propensities revels in his earthly pleasures, while the devilish man is engaged in creating mischief, thereby making a hell for himself and for others. Man after his human evolution becomes angelic, and through his development in animality arrives at the stage of devil.

In music the law of harmony is that the nearest note does not make a consonant interval. This explains the prohibition of marriage between close relatives because of the nearness in merit and blood. As a rule, harmony lies in contrast. Men fight with men and women quarrel with women, but the male and the female are as a rule harmonious with each other and a complete oneness makes a perfect harmony.

In every being the five elements are constantly working, and in every individual one especially predominates. The wise have therefore, distinguished five different natures in man according to the element predominant in him. Sometimes two elements or even more predominate in a human being in a greater or lesser degree.

The harmony of life can be learned in the same way as the harmony of music. The ear should be trained to distinguish both tone and word, the meaning concealed within, and to know from the verbal meaning and the tone of the voice whether it is a true word or a false note; to distinguish between sarcasm and sincerity, between words spoken in jest, and those spoken in earnest; to understand the difference between true admiration and flattery; to distinguish modesty from humility, a smile from a sneer, and arrogance from pride, either directly or indirectly expressed. By so doing the ear becomes gradually trained

in the same way as in music, and a person knows exactly whether his own tone and word, as well as those of another, are false or true.

Man should learn in what tone to express a certain thought or feeling as in voice cultivation. There are times when he should speak loudly, and there are times when a soft tone of voice is needed; for every word a certain note, and for every speech a certain pitch is necessary. At the same time there should be a proper use of a natural sharp or flat note, as well as a consideration of key.

There are nine different aspects of feeling, each of which has a certain mode of expression:

mirth, expressed in a lively tone
grief, expressed in a pathetic tone
fear - in a broken voice
mercy - in a tender voice
wonder - in an exclamatory tone
courage - in an emphatic tone
frivolity - in a light tone
attachment - in a deep tone
indifference - in the voice of silence.

An untrained person confuses these. He whispers the words which should be known, and speaks out loudly those which should be hidden. A certain subject must be spoken in a high pitch, while another requires a lower pitch. One should consider the place, the space, the number of persons present, the kind of people and their evolution, and speak in accordance with the understanding of others, as it is said: ‘Speak to people in their own language’. With a child one must have childish talk, with the young only suitable

words should be spoken, with the old one should speak in accordance with their understanding. In the same way there should be a graduated expression of our thought, so that everybody may not be driven with the same whip. It is consideration for others which distinguishes man from the animals.

It must be understood that rhythm is the balance of speech and action. One must speak at the right time, otherwise silence is better than speech: a word of sympathy with the grief of another, and a smile at least when another laughs. One should watch the opportunity for moving a subject in society, and never abruptly change the subject of conversation, but skilfully blend two subjects with a harmonious link. Also, one should wait patiently while another speaks, and keep a rein on one's speech when the thought rushes out uncontrollably, in order to keep it in rhythm and under control during its outlet. One should emphasize the important words with a consideration of strong and weak accent. It is necessary to choose the right words and mode of expression, to regulate the speed and to know how to keep the rhythm. Some people begin to speak slowly and gradually increase the speed to such an extent that they are unable to speak coherently.

The above-named rules apply to all actions in life.

The Sufi, like a student of music, trains both his voice and ear in the harmony of life. The training of the voice consists in being conscientious about each word spoken, about its tone, rhythm, meaning and the appropriateness for the occasion. For instance, the words of consolation should be spoken in a slow rhythm, with a soft voice and sympathetic tone. When speaking words of command, a lively rhythm is necessary, and a powerful distinct voice.

The Sufi avoids all unrhythmic actions; he keeps the rhythm of his speech under the control of patience, not speaking a word before the right time, not giving an answer until the question is finished. He considers a contradictory word a discord unless spoken in a debate, and even at such times he tries to resolve it into a consonant chord. A contradictory tendency in man finally develops into a passion, until he contradicts even his own idea if it be propounded by another.

In order to keep harmony, the Sufi even modulates his speech from one key to another; in other words, he falls in with another person's idea by looking at the subject from the speaker's point of view instead of his own. He makes a base for every conversation with an appropriate introduction, thus preparing the ears of the listener for a perfect response. He watches his every moment and expression, as well as those of others, trying to form a consonant chord of harmony between himself and another.

The attainment of harmony in life takes a longer time to acquire and a more careful study than does the training of the ear and the cultivation of the voice, although it is acquired in the same manner as the knowledge of music. To the ear of the Sufi every word spoken is like a note which is true when harmonious and false when inharmonious. He makes the scale of his speech either major, minor or chromatic as occasion demands, and his words - either sharp, flat or natural - are in accord with the law of harmony. For instance, the straight, polite and tactful manner of speech is like his major, minor or chromatic scale, representing dominance, respect and equality. Similarly, he takes arbitrary or contrary motions to suit the time and situation by following step by step, by agreeing

and differing, and even by opposing, and yet keeping up the law of harmony in conversation. Take any two persons as two notes; the harmony existing between them forms intervals either consonant or dissonant, perfect or imperfect, major or minor, diminished or augmented, as the two persons may be.

The interval of class, creed, caste, race, nation or religion, as well as the interval of age or state of evolution, or of varied and opposite interests shows the law here distinctly. A wise man would be more likely to be in harmony with his foolish servant than with a semi-wise man who considers himself infallible. Again, it is equally possible that a wise man be far from happy in the society of the foolish, and vice versa. The proud man will always quarrel with the proud while he will support the humble. It is also possible for the proud to agree on a common question of pride, such as pride of race or birth.

Sometimes the interval between the disconnected notes is filled by a middle note forming a consonant chord. For instance, the discord between husband and wife may be removed by the link of a child, or the discord between brothers and sisters may be taken away by the intervention of the mother or father. In this way, however inharmonious two persons may be, the forming of a consonant chord by an intervening link creates harmony. A foolish person is an unpliable note whereas an intelligent person is pliable. The former sticks to his ideas, likes, dislikes and convictions, whether right or wrong, while the latter makes them sharp or flat by raising or lowering the tone and pitch, harmonizing with the other as the occasion demands. The key-note is always in harmony with each note, for it has all notes of the scale within it. In the same way the Sufi

harmonizes with everybody, whether good or bad, wise or foolish, by becoming like the key-note.

All races, nations, classes and people are like a strain of music based upon one chord, when the key-note, the common interest, holds so many personalities in a single bond of harmony. By a study of life, the Sufi learns and practises the nature of its harmony. He establishes harmony with the self, with others, with the universe and with the infinite. He identifies himself with another, he sees himself, so to speak, in every other being. He cares for neither blame nor praise, considering both as coming from himself. If a person were to drop a heavy weight, and in so doing hurt his own foot, he would not blame his hand for having dropped it, realizing himself in both the hand and the foot. In like manner the Sufi is tolerant when harmed by another, thinking that the harm has come from himself alone. He uses counterpoint by blending the undesirable talk of the friend and making it into a fugue.

He overlooks the fault of others, considering that they know no better. He hides the faults of others, and suppresses any facts that would cause disharmony. His constant fight is with the *nafs,* the root of disharmony and the only enemy of man. By crushing this enemy man gains mastery over himself; this wins for him mastery over the whole universe, because the wall standing between the self and the Almighty has been broken down.

Gentleness, mildness, respect, humility, modesty, self-denial, conscientiousness, tolerance and forgiveness are considered by the Sufi as the attributes which produce harmony within one's own soul as well as within that of another. Arrogance, wrath, vice, attachment, greed and jealousy are the six principal sources of disharmony. *Nafs,*

the only creator of disharmony, becomes more powerful the more it is gratified, the more it is pleased. For the time being it shows its satisfaction at having gratified its demands, but soon after it demands still more until life becomes a burden. The wise detect this enemy as the instigator of all mischief, but everybody else blames another for his misfortunes in life.

CHAPTER IV
Name

THE VARIETY of things and beings and the peculiarities which make them differ cause the necessity of name. Name produces the picture of a form, figure, colour, size, quality, quantity, feeling and sense of things and beings — not only perceptible and comprehensible, but even of those beyond perception and comprehension. Therefore, its importance is greater than all things. There is a great secret hidden in name, be it the name of a person or a thing, and it is formed in relation to the past, present and future conditions of its object; the right horoscope tells you about the conditions of a person.

All mystery is hidden in name. The knowledge of everything rests on first knowing its name, and knowledge is not complete which is devoid of name. Mastery depends upon knowledge; man cannot master a thing of which he has no knowledge. All blessings and benefits derived from earth or heaven are gained by mastery which depends upon knowledge, knowledge depending upon name. Man without the knowledge of the name of a thing is ignorant, and the ignorant is powerless, for man has no hold over anything of which he has no knowledge.

The reason of man's greatness is the scope of the knowledge with which he is gifted, all the mystery of which lies in his recognition of the differences between things and beings. This gives man superiority not only over all creatures of the earth, but it even makes him excel the angels, the hosts of heaven.

The Qur'an explains it in the following words: 'When the Lord said unto the angels, "We are going to place a substitute on earth", they said: "Wilt Thou place there one who will do evil therein and shed blood, while we celebrate Thy praise and sanctify Thee?" God answered: "Verily We know that which ye know not", and He taught Adam the names of all things, and then proposed them to the angels, and said: "Declare unto Me the names of these things if ye say truth". They answered: "Praise be unto Thee; we have no knowledge but what Thou teaches us, for Thou art all-knowing and wise". God said: "O Adam, tell them their names". And when Adam came, he told their names'.

Every name reveals to the seer the past, present and future of that which it covers. Name is not only significant of form but of character as well. The meaning of name plays an important part in man's life, and the sound, the vowels in the name, the rhythm, number and nature of the letters which compose it, the mystical numbers, symbol and planet, as well as the root from which it is derived and the effect which it produces, all disclose their secret to the seer.

The meaning of a name has a great influence upon its possessor as well as upon others. From the sound of the letters and the word they compose the mystic can understand much about the character and the fate of a person. An intelligent person generally gets the idea from the sound of letters that compose a name, whether it is beautiful or ugly, soft or hard, consonant or dissonant, but does not know what makes it so; the one who understands knows why it is so.

Letters singly or together are either pronounced smoothly or with difficulty and have their effect accordingly upon oneself and upon another. Names that are smooth and

soft-sounding make a soft effect upon the speaker and listener, whereas hard-sounding names have a contrary effect. Man, naturally calls soft things by smooth names and hard things by hard-sounding names, as for instance flower and rock, wool and flint, etc.

Language, and especially name, shows the class of people and character of families, communities and races. Vowels play a great part in the name and its influence. E and I denote *jemal,* the feminine quality of grace, wisdom, beauty and receptivity. O and U denote *jelal,* the masculine quality of power and expression. A denotes *kemal,* which is significant of the perfection in which both these qualities are centred. The above-named vowels in the composition of the name have an effect according to their place in the name, whether in the beginning, centre or end.

Fate in Sanskrit is called *karma,* meaning the rhythm of past actions. The influence of rhythm suggested by a name has an effect upon the entity whose name it is, as well as upon those who call him by that name. Evenness of rhythm gives balance, while unevenness causes lack of balance. The beauty of rhythm beautifies the character of man.

By rhythm is meant the way in which the name begins and how it ends, whether evenly or unevenly, on the accent or before the accent. The accent falling on the beginning, middle or end varies the effect which plays a part in a person's character and fate. The rhythm of the name suggests the main thing in life: balance or its lack. Lack of balance is a deficiency in character, and causes adversity in life.

The number of letters plays a great part in the name of a person. An even number shows beauty and wisdom, and an odd number shows love and power. Number plays a great

part in life, and especially in name. Each letter in the constitution of a name has a numerical value; in oriental science it is called *jafr.* By this system not only are names given to buildings, objects and people, conveying their period of commencement and completion, but the combination of these numbers conveys to the seer its mystical effect.

Names have a psychic effect upon their owners and even upon surroundings. The names of elementals and *jinn,* the sacred names of God, and the holy names of the prophets and saints, written according to the law of their numerical value, act as a magical charm for the accomplishment of different objects in life, and by the combination of such names, written or repeated in their numerical form, wonders are performed.

Every letter, either singly or when grouped in a word, produces a picture which tells its secret to the seer. For instance, X makes a cross, and 0 zero, both of which have a meaning. The alphabet used in modern times is a corruption of the original ones. The old Arabian and Persian writings which are found on arches, walls, hems of garments, on brass vessels and carpets, are of most perfect and beautiful design. A great symbolic significance may be seen in the Chinese, Japanese, Sanskrit and other ancient scripts. Every line, dot and curve has a meaning. The ancient used to write every name not with different letters, but as a picture signifying what they wished to express. The picture was divided into different parts and each part was used to represent a certain sound, and in this way the alphabets were made. By this break the true picture was lost, but a certain likeness may still be traced. Even in the present day, although we have a most corrupted form of

writing, still from the appearance of a certain name a person's life, fate or character may be read in whatever language it may be written. For instance, a name beginning with I shows a steadfast and righteous ego, uniqueness and love of God and the pursuit of truth. E shows a shy and backward nature and an interest in three directions.

As one letter makes a picture, in the same way a whole word makes a picture. The idea of *Allah* has come from man, and one can read in the form of the hand the word *Allah.*

The Christian name has a greater influence than the surname. Sometimes a nickname has a still greater effect. The effect of the name is according to its use; the more it is used the greater the effect. Shortened names such as May for Mary, Bill or Willie for William lessen the effect of the name. The names given by the holy ones have a double effect: that of the name itself and that of the will of the one who gave it. Maula Bakhsh, the greatest musician of his day in India, was given his name by a *faqir* who was charmed on hearing his music. It means 'God bless'. After taking this name he had success wherever he went and was blessed with merit and reward, both of which are the rare gifts of God. There are many instances to be found where a change of name has brought an entire change in a man's life. We read in the Bible that the blessing of Jacob was the name of Israel given to him by the angel.

In the Qur'an Muhammad is constantly addressed by a special name having its effect not only on the life of the Prophet, but on his followers who adopted and worked psychologically with any of these names. Sufis have for ages experienced the mystical value of these names. Among Sufis

the *Murshid* gives to his pupils the name *Talib,* or *Mureed,* which is to give him in time the identity of the name.

CHAPTER V
Form

THE LIGHT from which all life comes exists in three aspects, namely the aspect which manifests as intelligence, the light of the abstract, and the light of the sun. The activity of this one light functions in three different aspects. The first is caused by a slow and solemn activity in the eternal Consciousness which may be called consciousness or intelligence. It is intelligence when there is nothing before it to be conscious of; when there is something intelligible before it, the same intelligence becomes consciousness. A normal activity in the light of intelligence causes the light of the abstract at the time when the abstract sound turns into light. This light becomes a torch for the seer who is journeying towards the eternal goal. The same light in its intense activity appears as the sun.

No person would readily believe that intelligence, abstract light and the sun are one and the same - yet language does not contradict itself, and all three have always been called by the name of light. These three aspects of the one light form the idea that lies behind the doctrine of the Trinity, and that of *Trimurti* which existed thousands of years before Christianity among the Hindus, and which denotes the three aspects of the One: The One being three.

Substance commences to develop from radiance to atom, but before this it exists as a vibration. What man sees he accepts as something existent, and what he cannot see does not exist for him. All that man perceives, sees, and feels is

matter, and that which is the source and cause of all is spirit.

The philosophy of form may be understood by the study of the process by which the unseen life manifests into the seen. As the fine waves of vibrations produce sound, so the gross waves produce light. This is the manner in which the unseen, incomprehensible and imperceptible life becomes gradually known: first becoming audible, and then visible. This is the origin and only source of all life.

The sun, therefore, is the first form seen by the eyes, and it is the origin and source of all forms in the objective world; as such it has been worshipped by the ancients as God, and we can trace the origin of all religions in that mother-religion. We may trace this philosophy in the words of Shams-e-Tabriz:

'When the sun showed his face, then appeared the faces and forms of all worlds. His beauty showed their beauty; in his brightness they shone out; so, by his rays we saw and knew and named them'.

All the myriad colours in the universe are but the different grades and shades of light, the creator of all elements, which has decorated the heavens so beautifully with sun, moon, planets and stars; which has made the land and water with all the beauties of the lower spheres, in some parts dull and in some parts bright, which man has named light and shade.

The sun, moon, planets and stars, the brilliance of electricity, the lesser light of gas, lamp, candle, coal and wood, all show the sun reappearing in different forms. The sun is reflected in all things, be they dull pebbles or sparkling diamonds, and their radiance is according to their capability of reflection.

This shows that light is the one and only source, and the cause of the whole creation. 'God is the light of the heavens and of the earth', the Qur'an says, and we read in Genesis: 'And God said: "Let there be light", and there was light'.

All forms, on whatever plane they exist, are moulded under the law of affinity. Every atom attracts toward itself the atom of its own element; every positive atom attracts the negative atom of its own element, and the negative attracts the positive. Yet each attraction is different and distinct. These atoms group together and make a form. The atoms of the abstract plane group together and make forms of light and colour. These and all different forms of the finer forces of life are seen by the seer. The forms of the mental plane are composed of the atoms of that plane; these are seen by the mind's eye and called imagination. On the physical plane this process may be seen in a more concrete form.

The mystic sees on the abstract plane one or other element predominating at a certain time, either ether, air, fire, water or earth. Every element in the finer forces of life is rendered intelligible by the direction of its activity and colour, and the various forms of light show its different rates of activity.

For instance, the feeling of humour develops into greater humour, and sadness into a deeper sorrow, and so it is with the imagination: every pleasant thought develops pleasure and expands into a still pleasanter thought, and every disagreeable imagination grows and becomes more intense. Again, on the physical plane we not only see men dwelling together in cities and villages, but even beasts and birds living in flocks and herds; coal is found in the coal-mine, and gold in the gold-mine, the forest contains thousands of

trees, whereas the desert holds not a single one. All this proves the power of affinity which collects and groups the atoms of like kind and makes of them numerous forms, thereby creating an illusion before the eye of man who thus forgets the one source in the manifestation of variety.

The direction taken by every element to make a form depends upon the nature of its activity. For instance, an activity following a horizontal direction shows the earth element, a downward direction the water element, an upward direction the fire element; the activity that moves in a zigzag direction shows the air element, and the form taken by the ether is indistinct and misty. Therefore, the nature of all things is made plain to the seer by their form and shape, and from their colour their element is known, yellow being the colour of earth, green of water, red of fire, blue of air, and grey of ether. The mingling of these elements produces mixed colours which vary into innumerable shades and tones, and the variety of colour in nature bears evidence of the unlimited life behind it.

Every activity of vibrations produces a certain sound according to its dome of resonance, and according to the capacity of the mould in which the form is shaped. This explains the idea behind the ancient Hindu word *Nada Brahma,* which means: Sound, the Creator-God.

By the law of construction and destruction, as well as by addition and reduction, the different forms in this objective world group together and change. A close study of the constant grouping and dispersing of the clouds will reveal many different forms within a few minutes, and this is a key to the same process which can be seen all through nature. The construction and destruction, addition and reduction in forms all take place under the influence of time and space.

Each form is shaped and changed subject to this law, for the substance differs according to the length, depth, height, figure and shape of the mould wherein the form is modelled, and the features are formed according to the impression pressed upon it. It takes time to make a young and tender leaf green, and again to change it from green to red and yellow, and it is space that makes of water either a ditch, well, pond, stream, river or ocean.

The dissimilarity in the features of various races in different periods can be accounted for by the law of time and space together with climatic and racial causes. The Afghans resemble the natives of the Panjab, and the Singalese the people of Madras; Arabs are similar in feature to the Persians, and the Chinese resemble the Japanese; Tibetans resemble the natives of Bhutan, and the Burmese closely resemble the Siamese. All this proves that the proximity of the lands which they inhabit is largely the cause of likeness in feature. As wide as is the distance of space, so wide is the difference in feature among people. The similarity in form of germs, worms and insects is accounted for by the same reason. Twin-born children as a rule resemble each other more closely than other children.

Form depends mostly upon reflection; it is the reflection of the sun in the moon that makes the moon appear round like the sun. All the lower creation evolves by the same law.

Animals which begin to resemble man are among those which are in his surroundings and see him daily. A man who has the care of animals begins to resemble them, and we see that the butler of a colonel has the bearing of a soldier, and a maid working in a nunnery in time becomes like a nun.

As all things are subject to change, no one thing is the same as it was a moment before, although the change may not be noticeable; only a definite change is perceptible. In a flower there is a change from bud to blossom, and in a fruit from the unripe to the ripe state. Even stones change, and some among them have been known to become perceptibly altered even in the course of twenty-four hours.

Time has a great influence upon all things and beings, as may be seen by the change from infancy to youth, and from middle age to old age. In Sanskrit, therefore, time is called *kala,* which means destruction, as no change is possible without destruction; in other words, destruction may be described as change. All things natural and artificial that we see today differ vastly in their form from what they were several thousand years ago, and not only can this be noticed in such things as fruit, flowers, birds and animals, but also in the human race; for from time to time the structure of man has undergone various changes.

The form of man is divided into two parts, each part having its special attributes. The head is the spiritual body, and the lower part the material body. Therefore, in comparison with the body, the head has far greater importance. Thereby one individual is able to recognize another, as the head is the main distinctive part of man. The face is expressive of man's nature and his condition of life, also of his past, present and future.

When asked if the face would be burned in the fire of hell, the Prophet answered: 'No, the face will not be burned, for Allah hath said: "We have modelled man in Our own image'".

The likeness between things and beings, as well as between beast and birds and man, can tell us a great deal

about the secret of their nature. The sciences of phrenology and physiognomy were discovered not only by examining the lives of men of various features, but chiefly by studying the similarity that exists between them and animals. For instance, a man having the features of a tiger will have a dominant nature, coupled with courage and cruelty. A man with a face resembling a horse is by nature subservient; a man with a face like a dog will have a pugnacious tendency, while a mouse-like face shows timidity.

There are four sources from which the human face and form are derived, and these account for the changes which take place in them. These are: the inherent attributes of his soul; the influence of his heritage; the impressions of his surroundings; and lastly the impression of himself and of his thoughts and deeds, of the clothes he wears, the food he eats, the air he breathes, and the way he lives.

In the first of these sources man is helpless for he has no choice. It was not the desire of the tiger to be a tiger, neither did a monkey choose to be a monkey, and it was not the choice of the infant to be born a male or a female. This proves that the first source of man's form depends upon the inherent attributes brought by his soul. Words never can express adequately the wisdom of the Creator who not only fashioned and formed the world, but has given to each being the form suited to his needs. The animals of the cold zone are provided with thick fur as a protection against the cold; to the beasts of the tropics a suitable form is given; the birds of the sea have wings fit for the sea, and those of the earth are provided with wings suitable for the earth. Birds and animals have forms which accord with their habits in life. The form of man proclaims his grade of evolution, his

nature, his past and present, as well as his race, nation and surroundings, character and fate.

In the second instance man inherits beauty or its opposite from his ancestors, but in the third and fourth his form depends upon how he builds it. The build of his form depends upon the balance and regularity of his life, and upon the impressions he receives from the world; for in accordance with the attitude he takes towards life his every thought and action adds, or takes away, or removes to another place the atoms of his body, thus forming the lines and muscles of form and feature. For instance, the face of a man speaks his joy, sorrow, pleasure, displeasure, sincerity, insincerity, and all that is developed in him. The muscles of his head tell the phrenologist his condition in life. There is a form in the thoughts and feelings which produces a beautiful or ugly effect.

It is the nature of evolution for all beings, from the lowest to the highest stage of manifestation, to evolve by being connected with a more perfect form. Animals approaching man in their evolution resemble primitive man, and animals in contact with man acquire in their form traces of the likeness of man. This may be understood by a close study of the features of man in the past, and of the improvement which has been made in them.

The nature of creation is that it is progressing always towards beauty. 'God is beautiful, and He loves beauty', says the Qur'an. The nature of the body is to beautify itself; the nature of the mind is to have beautiful thoughts; the longing of the heart is for beautiful feelings. Therefore, an infant should grow more beautiful every day, and ignorance seek to become intelligence. When the progress is in a contrary direction, it shows that the individual has lost the

track of natural progress. There are two forms: the natural and the artificial, the latter being a copy of the former.

CHAPTER VI
Rhythm

MOTION IS the significance of life, and the law of motion is rhythm. Rhythm is life disguised in motion, and in every guise, it seems to attract the attention of man: from a child, who is pleased with the moving of a rattle and is soothed by the swing of its cradle, to a grown person whose every game, sport and enjoyment has rhythm disguised in it in some way or another, whether it is a game of tennis, cricket or golf, as well as boxing and wrestling. Again, in the intellectual recreations of man, both poetry and music - vocal or instrumental - have rhythm as their very spirit and life. There is a saying in Sanskrit that tone is the mother of nature, but that rhythm is its father.

An infant once given the habit of a regular time for its food demands it at that time, although it has no idea of time. This is accounted for by the fact that the very nature of life is rhythm. The infant begins its life on earth by moving its arms and legs, thus showing the rhythm of its nature, and illustrating the philosophy which teaches that rhythm is the sign of life. The inclination to dance shown by every man illustrates also that innate nature of beauty which chooses rhythm for its expression.

Rhythm produces an ecstasy which is inexplicable, and incomparable with any other source of intoxication. This is why the dance has been the most fascinating pastime of all people, both civilized and savage, and has delighted alike saint and sinner.

The races which show a tendency for strongly accentuated rhythm must be vigorous by nature. Jazz has

come from the negroes, and the syncopation is the secret of its charm and is the natural expression of their racial rhythm. Its rhythm arouses a kind of life among performers and audience alike, and it is the love of this life that has given such popularity to the jazz-band.

The dances among many wild tribes in different parts of the world show a most pronounced rhythm, which proves that rhythm is not a culture, but natural. Among Europeans the

Spanish, Poles, Hungarians and Russians show the greatest tendency toward rhythm. The secret of the success of the Russian ballet and the Spanish dance lies in their exquisite rhythm.

Among the Asiatic races the music of the Mongolians is chiefly based on rhythm, it being more pronounced than melody in their music. In Turkish and Persian music rhythm is also pronounced, and among the Arabs the variety of rhythms is very vast. In India however the culture of rhythm has reached perfection. An expert musician in India improvises a melody, keeping the same time throughout the whole improvisation. In order to become a master musician in India one must master thoroughly not only *Raga,* the scale, but also *tala,* the rhythm. Indians as a race are naturally inclined to rhythm; their dance *Tandeva Nrutya,* the dance of the South, is an expression of rhythm through movement.

In the Hindu science of music there are five different rhythms which are generally derived from the study of nature:

1. *Chatura,* the rhythm of four beats which was invented by *devas* - divine men.

2. *Tisra,* the rhythm of three beats, invented by *rishis* - saints.
3. *Khanda,* the rhythm of five beats, invented by the *rakshasas.*
4. *Misra,* the rhythm of seven beats, invented by the people.
5. *Sankrian,* the rhythm of nine beats, invented by the commercial class.

Mahadeva, the great Lord of the Yogis, was the dancer of *Tandeva Nrutya* and his consort Parvati danced the *Lassia Nrutya.*

The traditions of the Hindus have as a most sacred record the mystical legend of their Lord Shri Krishna dancing with the *gopis.* The story relates how Krishna, the charming youthful Lord of the Hindus, was moving among the dwelling of the cowherds, and every maiden, attracted by his beauty and charm, asked him to dance with her on the night of the full moon. On the night of the full moon there assembled sixteen hundred *gopis,* and the miracle of Krishna was performed when he appeared as a separate Krishna to each gopi, and all of them danced with their beloved Lord at one and the same time.

There is a tradition in Islam, where music, dancing and all amusements and light occupations are strictly prohibited, that on one occasion - it being a holiday - the Prophet called his wife Ayesha to look at the dance and listen to the music of some street musicians. In the meantime, his great *Khalif* happened to come by and was shocked at seeing the Prophet, who had prohibited such things, himself permitting music in front of his house. When he stopped the music of the street players, pointing out to

them that this was the house of the Prophet, Prophet Muhammad requested that they might continue, saying that it was a holiday, and: 'There is no heart that does not move with the motion of rhythm'.

In the traditions of the Sufis *Raqs,* the sacred dance of spiritual ecstasy which even now is prevalent among the Sufis of the East, is traced to the time when contemplation of the Creator impressed the wonderful reality of His vision so deeply on the heart of Jelal-ud-Din Rumi that he became entirely absorbed in the whole and single immanence of nature, and took a rhythmic turn which caused the skirt of his garment to form a circle, and the movements of his hands and neck made a circle. It is the memory of this moment of vision which is celebrated in the dance of dervishes.

Even in the lower creation among beasts and birds their joy is always expressed in dance. A bird like the peacock, when conscious of his beauty and the beauty of the forest around him, expresses his joy in dance. Dance arouses passion and emotion in all living creatures.

In the East, and especially in India where the life of the people for centuries has been based on psychological principles, in the royal processions or at *darbars,* the beating of the drums is taken as the means of making an impression of kingly grandeur upon the minds of people, and the same beating of drums takes place at wedding ceremonies and at the services in the temples.

Sufis, in order to awaken in man that emotional nature which is generally asleep, have a rhythmic practice which sets the whole mechanism of body and mind in rhythm.

There exists in all people, either consciously or unconsciously, a tendency toward rhythm. Among

European nations the expression of pleasure is shown by the clapping of the hands. A farewell sign is made by the waving of the hand, which makes rhythm.

All labour and toil, however hard and difficult, is made easy by the power of rhythm in some way or other. This idea opens to the thinker a still deeper scope for the study of life.

Rhythm in every guise, be it called game, play, amusement, poetry, music or dance, is the very nature of man's whole constitution. When- the entire mechanism of his body is working in a rhythm, the beat of the pulse, of the heart, of the head, the circulation of the blood, hunger and thirst - all show rhythm, and it is the breaking of rhythm that is called disease.

When the child is crying and the mother does not know what ails it, she holds it in her arms and pats it on the back.

This sets the circulation of the blood, the pulsations and the whole mechanism of the body in rhythm; in other words, sets the body in order, and soothes the child. The nursery rhyme 'Pat-a-cake', which is known all the world over in some form or other, cures a child of fretfulness by setting its whole being in rhythm.

Therefore, physicians depend more upon the examination of the pulse than on anything else in discovering the true nature of disease, together with the examination of the beat of the heart and the movement of the lungs in the chest and back.

Rhythm plays a most important part not only in the body, but in the mind also. The change from joy to sorrow, the rise and fall of thoughts, and the whole working of the mind show rhythm, and all confusion and despair seem to be accounted for by the lack of rhythm in mind.

In ancient times healers in the East, and especially those in India, when healing a patient of any complaint of a psychological character known either as an obsession or an effect of magic, excited the emotional nature of the patient by the emphatic rhythm of their drum and song, at the same time making the patient swing his head up and down in time to the music. This aroused his emotions and prompted him to tell the secret of his complaint, which hitherto had been hidden under the cover of fear, convention and forms of society. The patient confessed everything to the healer under the spell produced by the rhythm, and the healer was enabled to discover the source of the malady.

The words 'thoughtful' and 'thoughtless' signify a rhythmic or unrhythmic state of mind, and balance, which is the only upholding power in life, is kept by rhythm. Respiration which keeps mind and body connected, and which links the mind and soul, consists in keeping rhythm every moment when awake or asleep; inhaling and exhaling may be likened to the moving and swinging of the pendulum of a clock. As all strength and energy is maintained by breath, and as breath is the sign of life and its nature is to flow alternatively on the right and left side, all this proves rhythm to be of the greatest significance.

As rhythm is innate in man and maintains his health, so upon rhythm depend all a man's affairs in life; his success, his failure, his right acts and his wrong acts, all are accounted for in some way or other by a change of rhythm.

The instinct of flying in the bird is a rhythmic movement of the wings, and it is the same tendency of rhythmic contraction which makes the fish swim and the snake glide.

A keen observation shows that the whole universe is a single mechanism working by the law of rhythm; the rise and fall of the waves, the ebb and flow of the tide, the waxing and waning of the moon, the sunrise and the sunset, the change of the seasons, the moving of the earth and of the planets - the whole cosmic system and the constitution of the entire universe are working under the law of rhythm. Cycles of rhythm, with major and minor cycles interpenetrating, uphold the whole creation in their swing. This demonstrates the origin of manifestation: motion has sprung from the still life, and every motion must necessarily result in a dual aspect.

As soon as you move a stick, the single movement will make two points: the one where it starts and the other where it ends, the one strong and the other weak. To these a music conductor will count 'one, two'; one, two: a strong accent and a weak accent, one motion with two effects, each distinct and different from the other. It is this mystery that lies hidden under the dual aspects in all phases and forms of life. And the reason, cause and significance of all life is found in rhythm.‡‡‡

There is a psychological conception of rhythms used in poetry or music which may be explained thus: every rhythm has a certain effect, not only upon the physical and mental bodies of the poet or on him for whom the poetry is written, on the musician or on him to whom the song is sung, but even upon their life's affairs. The belief is that it can bring good or bad luck to the poet and musician, or to the one who listens.

‡‡‡ For a further explanation of the law of rhythm see Volume XI

The idea is that rhythm is hidden under the root of every activity, constructive or destructive, so that on the rhythm of every activity the fate of the affair depends. Expressions used in everyday speech such as: 'he is too late', or 'it was done too soon', or 'that was done in time', all show the influence of rhythm upon the affair. Events such as the sinking of the *Titanic,* and the amazing changes that took place during the late war§§§t, if keenly studied, can be accounted for by rhythm working in both mental and physical spheres.

There is a superstition among Indians that when somebody yawns, someone else who is present must either snap his fingers or clap his hands. The hidden meaning of this is that a yawn is significant of the slowing down of the rhythm, and that by clicking the fingers or clapping the hands one is supposed to bring the rhythm back to its original state.

A Muslim child when reading the Qur'an moves his head backwards and forwards; this is popularly supposed to be a respectful bow to the sacred words that he reads, but psychologically speaking it helps him to memorize the Qur'an by regulating the circulation and making the brain a receptive vehicle, as when filling a bottle, one sometimes must shake it in order to make more room. This also may be seen when a person nods the head in accepting an idea, or shakes it when he cannot take it in.

The mechanism of every kind of machinery that works by itself is arranged and kept going by the law of rhythm, and this is another proof of the fact that the whole mechanism of the universe is based on the law of rhythm.

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§§§ The first World War.

CHAPTER VII
Music

WHEN WE pay attention to nature's music, we find that everything on the earth contributes to its harmony. The trees joyously wave their branches in rhythm with the wind; the sound of the sea, the murmuring of the breeze, the whistling of the wind through the rocks, hills and mountains, the flash of the lightning, and the crash of the thunder, the harmony of the sun and moon, the movements of the stars and planets, the blooming of the flower, the fading of the leaf, the regular alternation of morning, evening, noon and night - all reveal to the seer the music of nature.

The insects have their concerts and ballets, and the choirs of birds chant in unison their hymns of praise. Dogs and cats have their orgies, foxes and wolves have their *soirees musicales* in the forest, while tigers and lions hold their operas in the wilderness. Music is the only means of understanding among birds and beasts. This may be seen by the gradation of pitch and volume of tone, the manner of tune, the number of repetitions, and the duration of their various sounds. These convey to their fellow-creatures the time for joining the flock, the warning of coming danger, the declaration of war, the feeling of love, and the sense of sympathy, displeasure, passion, anger, fear and jealousy - making a language of itself.

In man breath is a constant tone, and the beat of the heart, pulse and head keeps the rhythm continuously. An infant responds to music before it has learned how to

speak; it moves its hands and feet in time, and expresses its pleasure and pain in different tones.

In the beginning of human creation, no language such as we now have existed, but only music. Man, first expressed his thoughts and feelings by low and high, short and prolonged sounds. The depth of his tone showed his strength and power, and the height of his pitch expressed love and wisdom. Man conveyed his sincerity, insincerity, inclination, disinclination, pleasure or displeasure by the variety of his musical expressions.

The tongue touching various points in the mouth, and the opening and the closing of the lips in different ways produced the variety of sounds. The grouping of the sounds made words conveying different meanings in their various modes of expression. This gradually transformed music into a language, but language could never free itself from music.

A word spoken in a certain tone shows subservience, and the same word spoken in a different tone expresses command; a word spoken in a certain pitch shows kindness, and the same word spoken in a different pitch expresses coldness.

Words spoken in a certain rhythm show willingness, and the same words express unwillingness when spoken at a different degree of speech. Up to the present day the ancient languages Sanskrit, Arabic and Hebrew cannot be mastered by simply learning the words, pronunciation and grammar, because a particular rhythm and tonal expression is needed.

The word in itself is frequently insufficient to express the meaning clearly. The student of language by keen study can discover this. Even modern languages are but a

simplification of music. No words of any language can be spoken in one and the same way without the distinction of tone, pitch, rhythm, accent, pause and rest. A language, however simple, cannot exist without music in it; music gives it a concrete expression.

For this reason, a foreign language is rarely spoken perfectly; the words are learned, but the music is not mastered.

Language may be called the simplification of music; music is hidden within it as the soul is hidden in the body. At each step towards simplification the language has lost some of its music. A study of ancient tradition reveals that the first divine messages were given in song, as were the Psalms of David, the Song of Solomon, the *Gathas* of Zoroaster and the *Gita* of Krishna.

When language became more complex, it closed as it were one wing, the sense of tone - keeping the other wing, the sense of rhythm, outspread. This made poetry a subject distinct and separate from music. In ancient times religions, philosophies, sciences and arts were expressed in poetry. Parts of the Vedas, Puranas, Ramayana, Mahabharata, Zenda vesta, Kabala and Bible are to be found in verse, as well as different arts and sciences in the ancient languages. Among the scriptures the only work in prose is the Qur'an, and even this is not devoid of poetry. In the East, even in recent times, not only manuscripts of science, art and literature were written in poetry, but the learned even discoursed in verse.

In the next stage man freed the language from the bond of rhythm and made prose out of poetry. Although man has tried to free language from the trammels of tone and rhythm, yet in spite of this the spirit of music still exists.

Man prefers to hear poetry recited and prose well read, which is in itself a proof of the soul seeking music even in the spoken word.

The crooning song of the mother soothes the infant and makes it sleep, and lively music gives it an inclination to dance. It is music which doubles the courage and strength of a soldier when marching towards the field of battle. In the East, when the caravans travel from place to place on a pilgrimage, they sing as they go. In India the coolies sing when at work, and the rhythm of the music makes the hardest labour become easy for them.

An ancient legend tells how the angels sang at the command of God to induce the unwilling soul to enter the body of Adam. The soul, intoxicated by the song of the angels, entered the body which it regarded as a prison.

All spiritualists who have really sounded the depths of spirituality have realized that there is no better means of attracting the spirits from their plane of freedom to the outer plane than by music. They make use of different instruments which appeal to a certain spirit, and sing songs that have a special effect upon the particular spirit with whom they wish to communicate. There is no magic like music for making an effect upon the human soul.

The taste for music is inborn in man, and it first shows in the infant. Music is known to a child from its cradle, but as it grows in this world of delusion its mind becomes absorbed in so many and various objects that it loses the aptitude for music which its soul possessed. When grown-up, man enjoys and appreciates music in accordance with his grade of evolution and with the surroundings in which he has been born and brought up. The man of the wilderness sings his wild lays, and the man of the city his

popular songs. The more refined man becomes, the finer the music he enjoys. The character in every man creates a tendency for music akin to it; in other words, the gay man enjoys light music, while the serious-minded person prefers classical; the intellectual man takes delight in technique, while the simpleton is satisfied with his drum.

There are five different aspects of the art of music: the popular, that which induces motion of the body; technical, that which satisfies the intellect; artistic, that which has beauty and grace; appealing, that which pierces the heart; uplifting, that in which the soul hears the music of the spheres.

The effect of music depends not only on the proficiency, but also upon the evolution of the performer. Its effect upon the listener is in accordance with his knowledge and evolution; for this reason, the value of music differs with each individual. For a self-satisfied person there is no chance of progress, because he clings contentedly to his taste according to his state of evolution, refusing to advance a step higher than his present level. He who gradually progresses along the path of music, in the end attains to the highest perfection. No other art can inspire and sweeten the personality like music. The lover of music attains sooner or later to the most sublime field of thought.

India has preserved the mysticism of tone and pitch discovered by the ancients, and its music itself signifies this. The Indian music is based upon the principle of the *Raga,* which shows it to be akin to nature. It has avoided limitations of technique by adopting a purely inspirational method.

The *Ragas* are derived from five different sources: the mathematical law of variety, the inspiration of the mystics,

the imagination of the musicians, the natural lays peculiar to the people residing in different parts of the land, and the idealization of the poets. These made a world of *Ragas,* calling one *Rag* - the male, another *Ragini* - the female, and others *Putras* - sons, and *Bharyas* - daughters-in-law.

Raga is called the male theme because of its creative and positive nature; *Ragini* is called the female theme on account of its responsive and fine quality. *Putras* are such themes as are derived from the mingling of *Ragas* and *Raginis;* in them can be found a likeness to the *Raga* and the *Ragini* from which they are derived. *Bharya* is the corresponding theme to *Putra.*

There are six *Ragas* and thirty-six *Raginis,* six belonging to each *Raga;* there are forty-eight *Putras* and forty-eight *Bharyas* which constitute this family.

Each *Raga* has an administration of its own, including a chief - *Mukhya,* the key-note; a king - *Wadi,* a principal note; a minister — *Samwadi,* the subordinate note; a servant — *Anuwadi,* an assonant note; an enemy — *Vivadi,* a dissonant note. This gives to the student of the *Raga* a clear conception of its use. Each *Raga* has its image distinct from the other. This shows the highest reach of imagination.

Just as the picture of each aspect of life is clear in the imagination of the intelligent, so the poets have depicted the images of the *Ragas.* The ancient gods and goddesses were simply images of the different aspects of life, and in order to teach the worship of the immanence of God in nature these various images were placed in the temples, in order that God in His every aspect of manifestation might be worshipped.

The same idea has been worked out in the images of *Ragas,* which create with delicate imagination the type, form, action, expression and effect of the idea.

Every hour of the day and night, every day, week, month and season has its influence upon man's physical and mental condition. In the same way each *Raga* has power upon the atmosphere as well as upon the health and mind of man, the same effect as that shown by the different times in life, subject to the cosmic law. By the knowledge of both time and *Raga* the wise have connected them to suit each other.

There are instances in ancient tradition when birds and animals were charmed by the flute of Krishna, rocks were melted by the song of Orpheus, and the *Dipak Raga* sung by Tansen lighted all the torches, while he himself was burned by reason of the inner fire his song produced. Even today snakes are charmed by the *pungi* of the snake-charmers in India. All this shows us how the ancients must have dived into the most mysterious ocean of music.

The secret of composition lies in sustaining the tone as solidly and as long as possible through all its different degrees. A break destroys its grace, power and magnetism, just as the breath holds life and has all grace, power and magnetism. There are some notes that need a longer life than others, according to their character and purpose.

In a true composition a miniature of nature's music is seen. The effects of thunder, rain and storm, and the picture of hills and rivers make music a real art. Although art is an improvisation on nature, yet it is only genuine when it keeps close to nature.

The music which expresses the nature and character of individuals, nations or races is still higher. The highest and

most ideal form of composition is that which expresses life, character, emotions and feelings, for this is the inner world which is only seen by the eye of the mind. A genius uses music as a language to express fully, without the help of words, whatever he may wish to be known; for music, a perfect and universal language, can express feeling more comprehensively than any tongue.

Music loses its freedom by being subject to the laws of technique, but mystics in their sacred music, regardless of the world's praise, free both their composition and improvisations from the limitations of technicality.

The art of music in the East is called *kala,* and has three aspects: vocal, instrumental, and expressing movement.

Vocal music is considered to be the highest, for it is natural; the effect produced by an instrument which is merely a machine cannot be compared with that of the human voice. However perfect strings may be, they cannot make the same impression on the listener as the voice which comes direct from the soul as breath, and has been brought to the surface through the medium of the mind and the vocal organs of the body. When the soul desires to express itself in voice, it first causes an activity in the mind, and the mind, by means of thought, projects finer vibrations in the mental plane. These in due course develop and run as breath through the regions of the abdomen, lungs, mouth, throat and nasal organs, causing air to vibrate all through, until they manifest on the surface as voice. The voice therefore, naturally expresses the attitude of mind: whether true or false, sincere or insincere. The voice has all the magnetism which an instrument lacks, for voice is nature's ideal instrument upon which all other instruments of the world are modelled.

The effect produced by singing depends upon the depth of feeling of the singer. The voice of a sympathetic singer is quite different from that of one who is heartless. However artificially cultivated a voice may be, it will never produce feeling, grace and beauty unless the heart be cultivated also.

Singing has a twofold source of interest: the grace of music, and the beauty of poetry. In proportion as the singer feels the words he sings, an effect is produced upon the listeners; his heart, so to speak, accompanies the song.

Although the sound produced by an instrument cannot be produced by the voice, yet the instrument is absolutely dependent upon man. This explains clearly how the soul makes use of the mind, and how the mind rules the body. Yet it seems as though the body works, not the mind, and the soul is left out. When man hears the sound of the instrument and sees the hand of the player at work, he does not see the mind working behind, nor the phenomenon of the soul. At each step from the inner being to the surface there is an apparent improvement, which appears to be more positive. Yet every step toward the surface entails limitation and dependence.

There is nothing which is unable to serve as a medium for sound, although tone manifests more clearly through a sonorous body than through a solid one, the former being open to vibrations, while the latter is closed. All things which give a clear sound show life, while solid bodies choked up with substance seem dead. Resonance is the reserving of tone; in other words, it is the rebound of tone which produces an echo. On this principle all instruments are made, the difference lying in the quality and quantity of the tone, which depend upon the construction of the instrument.

The instruments of percussion, such as the *tabla* or the drum, are suitable for practical music, and stringed instruments like the *sitar,* violin or harp are meant for artistic music. The *vina* is especially constructed to concentrate the vibrations; as it gives a faint sound, audible to the player only, it is used in meditation.

The effect of instrumental music also depends upon the evolution of man who expresses with the tips of his fingers upon the instrument his grade of evolution; in other words, his soul speaks through the instrument. Man's state of mind can be read by his touch upon any instrument, for however great an expert he may be, he cannot produce by mere skill, without a developed feeling within himself, the grace and beauty which appeal to the heart.

Wind instruments, like the flute and the *algosa,* especially express the heart quality, for they are played with the breath which is the very life; Therefore, they kindle the heart's fire.

Instruments stringed with gut have a living effect, for they come from a living creature which once had a heart. Those stringed with wire have a thrilling effect, and the instruments of percussion, such as the drum, have a stimulating and animating effect upon man.

After vocal and instrumental music comes the motional music of the dance. Motion is the nature of vibration. Every motion contains within itself a thought and feeling. This art is innate in man. An infant's first pleasure in life is to amuse itself with the movement of hands and feet; a child on hearing music begins to move. Even beasts and birds express their joy in motion. The peacock, proud in the vision of its beauty, displays its vanity in dance; likewise,

the cobra unfolds its hood and rocks its body on hearing the music of the *pungi.*

All this proves that motion is the sign of life, and when accomplished with music it sets both the performer and onlooker in motion.

The mystics have always looked upon this subject as a sacred art. In the Hebrew Scriptures we find David dancing before the Lord, and the gods and goddesses of the Greeks, Egyptians, Buddhists and Brahmans are represented in different poses, all having a certain meaning and philosophy relating to the great cosmic dance which is evolution.

Even up to the present time among Sufis in the East dancing, called *satn'a,* takes place at their sacred meetings, for dancing is the outcome of joy. The dervishes at the *sam'a* give an outlet to their ecstasy in *Raqs,* which is regarded with great respect and reverence by those present, and is in itself a sacred ceremony.

The art of dancing has greatly degenerated owing to its misuse. People for the most part dance either for the sake of amusement or exercise, often abusing the art in their frivolity.

Tune and rhythm tend to produce an inclination for dance. To sum up, dancing may be said to be a graceful expression of thought and feeling without uttering a word. It may be used also to impress the soul by movement, by producing an ideal picture before it. When beauty of movement is taken as the presentment of the divine ideal, then the dance becomes sacred.

The music of life shows its melody and harmony in our daily experiences. Every spoken word is either a true or a false note, according to the scale of our ideal. The tone of

one personality is hard like a horn, while the tone of another is soft like the high notes of a flute.

The gradual progress of all creation from a lower to a higher evolution, its change from one aspect to another, is shown as in music where a melody is transposed from one key into another.

The friendship and enmity among men, their likes and dislikes, are as chords and discords. The harmony of human nature, and the human tendency to attraction and repulsion, are like the effect of the consonant and dissonant intervals in music.

In tenderness of heart the tone turns into a half-tone, and with the breaking of the heart the tone breaks into microtones. The more tender the heart becomes, the fuller the tone becomes; the harder the heart grows, the more dead it sounds.

Each note, each scale, and each strain expires at the appointed time, and at the end of the soul's experience here the *finale* comes. But the impression remains, as a concert in a dream, before the radiant vision of the consciousness.

With the music of the absolute the bass, the undertone, is going on continuously, but on the surface and under the various keys of all the instruments of nature's music the undertone is hidden and subdued. Every being with life comes to the surface and again returns whence it came, as each note has its return to the ocean of sound. The undertone of this existence is the loudest and the softest, the highest and the lowest. It overwhelms all instruments of soft or loud, high or low tone, until all gradually merge in it. This undertone always is, and always will be.

The mystery of sound is mysticism; the harmony of life is religion. The knowledge of vibration is metaphysics, and

the analysis of atoms science; their harmonious grouping is art.

The rhythm of form is poetry, and the rhythm of sound is music. This shows that music is the art of arts, and the science of all sciences, and it contains the fountain of all knowledge within itself.

Music is called a divine or celestial art, not only because it is in itself a universal religion, but because of its fineness in comparison with all other arts and sciences. Every sacred scripture, holy picture or spoken word produces the impression of its identity upon the mirror of the soul, but music stands before the soul without producing any impression of this objective world in either name or form, thus preparing the soul to realize the infinite.

Recognizing this the Sufi names music *giza-i-ruh,* the food of the soul, and uses it as a source of spiritual perfection; for music fans the fire of the heart, and the flame arising from it illumines the soul. The Sufi derives much more benefit from music in his meditations than from anything else. His devotional and meditative attitude makes him responsive to music, which helps him in his spiritual unfoldment. The consciousness, by the help of music, first frees itself from the body and then from the mind. This once accomplished, only one step more is needed to attain spiritual perfection.

Sufis in all ages have taken a keen interest in music in whatever land they may have dwelt. Rumi especially adopted this art by reason of his great devotion. He listened to the verses of the mystics on love and truth sung by the *qawwals,* the musicians, to the accompaniment of the flute.

The Sufi visualizes the object of his devotion in his mind, which is reflected upon the mirror of his soul. The heart,

the factor of feeling, is possessed by everyone, although with everyone it is not a living heart. This heart is made alive by the Sufi who gives an outlet to his intense feelings in tears and in sighs. By so doing the clouds of *jelal,* the power which gathers with his psychic development, fall in tears as drops of rain, and the sky of his heart is clear, allowing the soul to shine. This condition is regarded by the Sufi as the sacred ecstasy. The masses in general, owing to their narrow orthodox view, have cast out Sufis, and opposed them for their freedom of thought, misinterpreting the Prophet's teaching which prohibited the abuse of music, not music in the real sense of the word. For this reason a language of music was made by the Sufis, so that only the initiated could understand the meaning of the songs. Many in the East hear and enjoy these songs not understanding what they really mean.

Since the time of Rumi music has become a part of the devotions in the Mevlevi Order of the Sufis. A branch of this order came to India in ancient times, and was known as the Chishtia school of Sufis. It was brought to great glory by Khwaja Moin-ud-Din Chishti, one of the greatest mystics ever known to the world. It would not be an exaggeration to say that he actually lived on music. Even at the present time, although his body has been in the tomb at Ajmer for many centuries, yet at his shrine there is always music given by the best singers and musicians in the land. This shows the glory of a poverty stricken sage compared with the poverty of a glorious king: the one during his life had all things, which ceased at his death, while with the sage the glory is ever increasing. At the present time music is prevalent in the school of the Chishtis, who hold meditative musical assemblies called *sam'a* or *qawwali.* During these

they meditate on the ideal of their devotion, which is in accordance with their grade of evolution, and they increase the fire of their devotion while listening to the music.

Wajad, the sacred ecstasy which the Sufis experience as a rule at *sam 'a,* may be said to be union with the Desired One.

There are three aspects of this union which are experienced by Sufis of different stages of evolution.

The first is union with the revered ideal from the plane of earth, present before the devotee; either the objective plane or the plane of thought. The heart of the devotee, filled with love, admiration and gratitude, then becomes capable of visualizing the form of his ideal of devotion whilst listening to the music.

The second step in ecstasy and the higher part of union is union with the beauty of character of the ideal, irrespective of form. The song in praise of the ideal character helps the love of the devotee to gush forth and overflow.

The third stage in ecstasy is union with the divine Beloved, the highest ideal, who is beyond the limitation of name and form, virtue or merit; with whom the soul has constantly sought union and whom it has finally found. This joy is unexplainable. When the words of those souls who have already attained union with the divine Beloved are sung before the one who is treading the path of divine love, he sees all the signs on the path described in those verses, and it is a great comfort to him. The praise of the One so idealized, so unlike the ideal of the world in general, fills him with joy beyond words.

Ecstasy manifests in various aspects. Sometimes a Sufi may be in tears, sometimes a sigh may manifest; sometimes

it expresses itself in *Raqs,* motion. All this is regarded with respect and reverence by those present at the *satn'a* assembly, as ecstasy is considered divine bliss. The sighing of the devotee clears a path for him into the world unseen, and his tears wash away the sins of ages. All revelation follows the ecstasy, all knowledge that a book can never contain and that a language can never express, nor a teacher teach, comes to him of itself.

CHAPTER VIII
Abstract Sound

ABSTRACT SOUND is called *sawt-e-sarmad* by the Sufis; all space is filled with it. The vibrations of this sound are too fine to be either audible or visible to the material ears or eyes, since it is even difficult for the eyes to see the form and colour of the ethereal vibrations on the external plane.

It was the *sawt-e-sarmad,* the sound of the abstract plane, which Muhammad heard in the cave of Ghar-e-Hira when he became lost in his divine ideal. The Qur'an refers to this sound in the words: 'Be! and all became'.

Moses heard this sound on Mount Sinai when in communion with God, and the same word was audible to Christ when absorbed in his heavenly Father in the wilderness. Shiva heard the same *anahad nada* during his *samadhi* in the cave of the Himalayas. The flute of Krishna is symbolic of the same sound. This sound is the source of all revelation to the Masters to whom it is revealed from within. It is because of this that they know and teach one and the same truth.

The Sufi knows of the past, present and future, and about all things in life, by being able to know the direction of sound. Every aspect of one's being in which sound manifests has a peculiar effect upon life, for the activity of vibrations has a special effect in every direction. The knower of the mystery of sound knows the mystery of the whole universe. Whoever has followed the strains of this sound has forgotten all earthly distinctions and differences, and has reached that goal of truth in which all the blessed ones of God unite.

Space is within the body as well as around it; in other words, the body is in the space and the space is in the body. This being the case, the sound of the abstract is always going on within, around and about man. Man does not hear it as a rule, because his consciousness is entirely centred in his material existence. Man becomes so absorbed in his experiences in the external world through the medium of the physical body that space, with all its wonders of light and sound, appears to him blank.

This can be easily understood by studying the nature of colour. There are many colours that are quite distinct by themselves; yet, when mixed with others of still brighter hue, they become altogether eclipsed. Even bright colours, when embroidered with gold, silver, diamonds or pearls, serve merely as a background to the dazzling embroidery. So, it is with the abstract sound compared with the sounds of the external world. The limited volume of earthly sounds is so concrete that it dims the effect of the sound of the abstract to the sense of hearing, although in comparison to it the sounds of the earth are like that of a whistle to a drum. When the abstract sound is audible, all other sounds become indistinct to the mystic.

The sound of the abstract is called *anahad* in the Veda, meaning unlimited sound. The Sufis name it *sarmad,* which suggests the idea of intoxication. The word intoxication is here used to signify upliftment, the freedom of the soul from its earthly bondage. Those who are able to hear the *sawt-e-sarmad* and meditate on it are relieved from all worries, anxieties, sorrows, fears and diseases, and the soul is freed from captivity in the senses and in the physical body. The soul of the listener becomes the all-pervading

consciousness, and his spirit becomes the battery which keeps the whole universe in motion.

Some train themselves to hear the *sawt-e-sarmad* in the solitude, on the sea shore, on the river bank and in the hills and dales; others attain it while sitting in the caves of the mountains, or when wandering constantly through forests and deserts, keeping themselves in the wilderness apart from the haunts of men. Yogis and ascetics blow *sing* - a horn, or *shanka* - a shell, which awakens in them this inner tone. Dervishes play *nai* or *alghoza* — a double flute — for the same purpose. The bells and gongs in the churches and temples are meant to suggest to the thinker the same sacred sound, and thus lead him towards the inner life.

This sound develops through ten different aspects because of its manifestation through ten different tubes of the body. It sounds like thunder, the roaring of the sea, the jingling of bells, running water, the buzzing of bees, the twittering of sparrows, the *vina,* the whistle, the sound of *shanka* - until it finally becomes *Hu,* the most sacred of all sounds.

This sound *Hu* is the beginning and end of all sounds, be they from man, bird, beast, or thing. A minute study will prove this fact, which can be realized by listening to the sound of the steam engine or of a mill, while the echo of bells or gongs gives a typical illustration of the sound *Hu.*

The Supreme Being has been called by various names in different languages, but the mystics have known him as *Hu,* the natural name, not man-made, the only name of the nameless which all nature constantly proclaims.

The sound *Hu* is most sacred; the mystics of all ages called it *Ismi-Azam,* the name of the most high, for it is the origin and end of every sound as well as the background of

each word. The word *Hu* is the spirit of all sounds and of all words, and is hidden under them all, as the spirit in the body. It does not belong to any language, but no language can help belonging to it.

This alone is the true name of God, a name that no people and no religion can claim as their own. This word is not only uttered by human beings, but is repeated by animals and birds. All things and beings exclaim this name of the Lord, for every activity of life expresses distinctly or indistinctly this very sound. This is the word mentioned in the Bible as existing before the light came into being: 'In the beginning was the word, and the word was with God, and the word was God'.

The mystery of *Hu* is revealed to the Sufi who journeys through the path of initiation.[66] The more a Sufi listens to *sawt-e-sarmad,* the sound of the abstract, the more his consciousness becomes free from all the limitations of life. The soul Boats above the physical and mental plane without any special effort on man's part, which shows its calm and peaceful state; a dreamy look comes into his eyes and his countenance becomes radiant; he experiences the unearthly joy and rapture of *wajad* or ecstasy. When ecstasy overwhelms him, he is neither conscious of the physical existence nor of the mental. This is the heavenly wine to which all Sufi poets refer, which is totally unlike the momentary intoxications of this mortal plane.

A heavenly bliss then springs in the heart of a Sufi, his mind is purified from sin, his body from all impurities, and a pathway is opened for him towards the world unseen. He begins to receive inspirations, intuitions, impressions and revelations without the least effort on his part. He is no longer dependent upon a book or a teacher, for divine

wisdom - the light of his soul, the Holy Spirit - begins to shine upon him.

'I, by the light of soul, realize that the beauty of the heavens and the grandeur of the earth are the echo of Thy magic flute'.
(Sherif)

COSMIC LANGUAGE

CHAPTER I
Voices

1

THE WHOLE of manifestation in all its aspects is a record upon which the voice is reproduced, and that voice is a person's thought. There is no place in the world, neither desert, forest, mountain nor house, town or city, where there is not a voice continually going on - a voice which was once engraved upon it and which since then has continued. No doubt every such voice has its limit: one voice may continue for thousands of years, another voice for several months, another for some days, another for some hours or moments. For everything that is created, intentionally or unintentionally, has a life, it has a birth and so it has a death. Plainly speaking, it has a beginning and an end.

One can experience this by feeling the atmosphere of different places. Sitting upon the rocks of the mountains one often feels the vibrations of the one who has been sitting there before. Sitting in a forest, in a wilderness, one can feel what has been the history of that place. It may be that there was a city, that there was a house, that people lived there, and now it has turned into a wilderness. One begins to feel the history of the whole place; it communicates with one.

Every town has its own particular voice. It is, so to speak, telling aloud who lived in the town and how they lived, what was their life. It tells of their grade of evolution, it tells

of their doings, it tells of the results produced by their actions.

People perceive the vibrations of haunted houses, because the atmosphere is stirred, and therefore, it is often felt distinctly.

But there is no house, there is no place which has not got its own voice: the voice that has been engraved upon it, so that it has become a record reproducing what has been given to it, consciously or unconsciously.

When Abraham returned from Egypt after his initiation into the mysteries of life, he arrived at Mecca. A stone was set there in memory of the initiation which he had just received from the ancient esoteric school of Egypt, and the voice that was put into the stone by the singing soul of Abraham continued and became audible to those who could hear. The prophets and seers have since that time made pilgrimages to this stone of Ka'ba. This continued and is still going on.

A place like Mecca, a desert with nothing of interest: the ground not fertile, the people not very evolved, no business or industry flourishing, no science nor art developed - has had an attraction for millions of people who have gone there for only one purpose, and that was pilgrimage. What was it, and what is it? It is the voice which has been put into the place, into a stone. A stone has been made to speak, and it speaks to those whose ears are open.

Every place where a person sits and thinks for a moment on any subject takes in the thought of man; it takes the record of what has been spoken, so that no man can hide his thought or feeling. It is recorded even in the seat he has been sitting on while thinking and many persons, by sitting in that place, begin to feel it. Sometimes, the moment he sits

on a certain seat, a person may feel a thought quite foreign to him, a feeling which does not belong to him, because on that seat there was that thought vibrating. As a seat can hold the vibrations of the thought for a much longer time than the life of the person who has thought or has spoken, so an influence remains in every place where one sits, where one lives, where one thinks or feels, where one rejoices, or where one sorrows. This voice continues for a time incomparably longer than the life of the person who spoke or thought there.

Question: When many people have lived somewhere for a long time, would there not be a confusion of voices, or would one voice predominate?
Answer: There is a dominating voice which is more distinct than the other voices. But at the same time, as one feels what a composer wishes to convey through the whole music he writes, through all the instruments, so even the different voices which are going on together make one result, and that result comes as a symphony to the person who can hear them together. A collective thought comes, when one can perceive it, especially in a town, in a new city. It is a kind of voice of the past and a voice of the present, the voice of all as one music. It has its peculiar and particular effect.[77]

Question: Would the thought of people coming afterwards prolong the initial thought?
Answer: No, it would add to it. For instance, if there is a flute, then a clarionet, a trumpet or a trombone, added to it, make up the volume of sound, but there is always one instrument which plays the first part. The main voice

stands as a breath, and all the other voices, attracted to it, build around it a form.
The breath remains as life. The form may be composed and decomposed, but the breath remains as life.

Question: Does the duration of the impression that Abraham made upon the Ka'ba stone depend upon its intensity, or upon the sacredness of the thought?
Answer: When the thought comes from an evolved person, this has a greater power than the thought itself, than what the thought contains, because the person is the life of that thought; the thought is the cover over that life. Perhaps Abraham would not have been able to engrave any other stone with that same power he had when he came with his fresh impression after his initiation. At that time the impression was perhaps more intense than at any other time of his life, before or after.

Abraham said: 'This stone I set here in memory of initiation, as a sign of God to be understood as One God. This stone will remain for ever as a temple'. He was not a king, nor a rich man; he could not build a temple, he could only put up this one stone. But this stone has remained for a much longer time than many temples built with riches.[88]

This is only one example, but there are numberless examples to be found. There is the atmosphere of Benares, and there are the vibrations of Ajmer where Khwaja Moin-ud-Din Chishti lived, meditated and died. There is the tomb of the saint where a continual voice is going on, a vibration so strong that a person who is meditative would sit there and would like to sit there for ever. It is in the midst of the city, and yet it has a feeling of wilderness, because in that place the saint sat and meditated on *sawt-e-sarmad,* the

cosmic symphony. And hearing that cosmic music continually, cosmic music has been produced there.

There was a wonderful experience during the lifetime of the Khwaja of Ajmer. To visit this saint a great master, Khwaja Abdul Qadir Jilani, who was also an advanced soul, came from Baghdad. A remarkable meeting took place between them in Ajmer. Now the latter was very strict in his religious observances, and the religious people would not have music.

So naturally in order to respect his belief the Khwaja of Ajmer had to sacrifice his everyday musical meditation. But when the time came the symphony began by itself. The great master felt that, without anyone playing, music was going on, and he said to the saint: 'Even if religion prohibits it, it is for others, not for you'.

Question: What is the character of remote places that have always been uninhabited, or very little inhabited? Is the attraction that such places possess due to the absence of distracting voices?

Answer: In remote places sometimes, the voices have become buried, and there is a kind of overtone which is most gentle and soothing, for the voices have gone, and the vibration remains as an atmosphere. If the place has always been a desert, it is still more elevating, because it has its own natural atmosphere which is most uplifting. And if some travellers have passed through it and if this brings their voice to us, even that is much better than what one perceives and feels in cities, in towns, because in nature man is quite a different person. The more he approaches nature, the more that is artificial falls away from him; he

becomes more and more free from the superficial life and at one with nature.
Therefore, his predisposition which is nature and truth and which is goodness, all comes up and makes life a kind of dream for him, a romance, a lyric; so even his thought there, as a human thought, begins to sing through nature.

Question: Does a tomb keep the voice of the person who is buried there?
Answer: No, not the tomb, but the place where the person lived. In ancient times people made a mark where a person had lived; they made the tomb where the vibrations of that person had been recorded. Ancient tombs were mostly made in places where the person sat, thought and meditated. In this case the tomb is an excuse; it is only a mark which shows that here the person sat.

In India, where cremations take place, they often make a seat to mark the place where the one who died meditated and produced his vibrations. He may not be buried there, but a mark has been made just to keep that seat, that place.

2

The secret of the idea of a blessing to be found in holy places lies in the principle that the holy place is no longer a place: it has become a living being. The prophets having proclaimed for ages the name of God and the law of the divine Being in the Holy Land make it still living, and it has attraction for the whole world.

It is said that for ages roses have sprung up on Sa'adi's grave, and that his grave has never been without them. It is credible, for in *The Rosegarden* that he has written in the

thought of beauty the beauty of his thought, once voiced, is still continuing, although the mortal body of Sa'adi has perished. If this maintained roses in the place of his burial for centuries it is not astonishing.

People often wonder why the Hindus with their great philosophical mind, with their deep insight into mysticism, should believe in such a thing as a sacred river. But besides being symbolical there is another meaning in it. The great Mahatmas live on the heights of the Himalayas where the Ganges and Jumna streams rise, which then take different directions till they unite again and become one. This is really a phenomenon deep in its symbolism as well as in its actual nature. It is symbolical that the rivers begin as one and then turn into duality; that after the two streams have been separated for miles, they are attracted to each other. Then they meet in a place at Allahabad, called Sangam, which is a place of pilgrimage. This gives us in its interpretation the idea of the whole manifestation, which is one in the beginning, then manifests as dual, and unites in the end.

Besides this the thoughts of the great Mahatmas flow with the water and come into the world combined with this living stream of the Ganges. This brought the vibrations of the great ones and spoke as a voice of power, of wakening, of blessing, of purity and of unity to those who heard it. Nevertheless, those unconscious of the blessing have also been blessed by bathing in the sacred river, for it was not only water: there was a thought besides, a most vital thought, a thought of power with life in it. Those who have perceived that, have perceived its secret, for in many poems in the Sanskrit language one reads how, in the waves of the Ganges and the Jumna, the seers heard the voice of the

evolved souls and felt the atmosphere of those advanced beings as a breath current coming through the water.

There is a tank in Mecca, called Zemzem, from which the prophets of all ages have drunk. They did not only drink water; they received from it what had been put into it, and then they charged it with what they had to give to it. Even now pilgrims go there and receive that water as a blessing.

I once had an amusing experience during my travels in India when I happened to arrive at the place of the tomb of a most powerful person. I learned that often when a person visited this tomb, he got fever. This amused me, and I asked: 'What is the reason of it?' I was told: 'This great personality was hot tempered. Although most spiritual, he could not tolerate anyone; he would keep everyone at a bamboo's distance. So, now anyone going near this tomb gets fever'. I thought: 'I must bow from a distance and leave!'

I also happened to see a place where a great healer, Miran Datar, used to sit. Throughout all his life he healed thousands of patients; many he healed instantly. In the same place his grave was made, and till this day people are attracted to his tomb; those who touch this place are healed instantly.

There is a story in the East of five brothers who were travelling and arrived at a place where they found that each one had lost his merit; for each was gifted in something. They were confused, disappointed and they were wondering about the reason for such an experience, until the wise one among them found in the end, through the power of concentration, that it was the effect of the place. The place had lost its life, it was a dead place, and everyone who came there felt as if he had no life in him. The inner life

had gone. We see this in land which, after having been used for many thousands of years, has lost the strength, the vitality of the earth. If outwardly the land can lose it, then inwardly the vitality, the breath of the land can also be lost.

Often one feels most inspired in one place, in another most depressed; in one place confused, in another place dull, one finds nothing of interest, nothing to attract one. One might think it is the effect of the weather, but there are places outwardly most beautiful in nature, with a wonderful climate and yet one does not feel inspired.

If an artist is born in a dead country, his talent cannot be developed there. There is no nourishment; his artistic impulse will become paralysed. Even a plant cannot live on itself; it must have air, sun, water. Yet a prophet can inspire a dead land just by passing through it.

Jelal-ud-Din Rumi said centuries ago that before everyone fire, water, earth and air are objects; before God they are living beings that work at His command. The meaning of what Rumi said is that all objects, all places, are as gramophone records. What is put into them they speak; either one's soul hears it or one's mind, according to one's development.

It seems that people are now beginning to believe in what they call psychometry. What is it? It is learning the language that objects speak. Apart from the colour or form an object has, there is something in it that speaks to one; either this belongs to that object, or it belongs to the one who has used it, but it is in that object. Sometimes one may bring an object into the house, and the moment one has brought it other objects begin to break. As long as that object is there, there is always a kind of loss. It can bring

disharmony in the house; an object can bring illness; it can bring bad luck.

Those who knew the psychological effect that comes from objects Therefore, always avoided getting old objects, however beautiful and precious. They always bought a new object for their use. Of course, one cannot do this with jewels. They have to be old, but most often one finds that jewels have more effect upon a person, on his character, on his life, on his affairs, on his environment, than anything else. One may obtain a pearl which could bring good luck of every kind from the moment the jewel was bought, or it may produce a contrary effect. Very often a person does not think of it, yet the effect is just the same; it is continual. Besides this, what one wears has an effect upon one's health, on one's condition of mind, on one's feeling. If it is a jewel, it may have the voice of thousands of years. As old as a jewel is, so much traditions does it have behind it, and it explains it. Intuitive persons who are sensitive and feeling can easily perceive the vibrations of old stones; it seems as if they speak to them.

Also, with all one gives to another in the form of food, sweet, drink, fruit, or flower one gives one's thought, one's feeling; it has an effect. Among the Sufis in the East there is a custom of giving to someone either a piece of cloth, a flower, a fruit, or some grains of com. There is a meaning behind it: it is not what is given *in* that object, but what is given *with* it.

How little we know when we say: 'I believe in what I see'. If one can see how influence works, how thought and feeling speak, how objects partake of them and give them to one another, how thought and feeling, life and influence are conveyed by the medium of an object - it is most wonderful.

Question: Can any object be charged with good vibrations when in itself it is a bad omen?
Answer: There are certain bitter things which can be made sweet, but at the same time the bitterness is there. There are eatables in which people put different things in order to take away a certain smell, but the smell is still there.

Question: Can the bad influences attached to places and beings be got rid of and turned to good?
Answer: Certainly, since at the depth of all things and beings there is goodness.

Question: Is it in the power of a human being to change the influence of an object?
Answer: The answer to this is given in the first four lines of the Gayan:

'When a glimpse of Our image is caught in man, when heaven and earth are sought in man, then what is there in the world that is not in man? If one only explores him there is a lot in man'.

CHAPTER II
Impressions

THERE ARE many ancient places where one finds stones engraved, woods carved with some artistic designs. Sometimes there are letters engraved on the rock of a mountain, on a stone; letters which today no one can read. Yet one endowed with the gift of intuition can read them from the vibrations, from the atmosphere, from the feeling that comes from them. Outwardly, they are engravings, inwardly they are a continual record, a talking record which is always expressing what is written upon it. No traveller with intuitive faculties open will deny the fact that in the lands of ancient traditions he will have seen numberless places which, so to speak, sing aloud the legend of their past.

One sees the same in the atmosphere of the trees in the forests, in the gardens, which also express the past - the impressions that have been given to them by those who sat under them. Often people have superstitions about a tree being haunted, and this one finds much more in the East. Actually, a vibration has been created, consciously or unconsciously, by someone who has lived there, who has taken shelter under the tree and pondered upon a certain thought, upon a certain feeling which the tree has taken up, and which the tree is expressing. Perhaps the person has forgotten about it, but the tree is still repeating the thought that has been given to it; for the tree can express the voice that was put into it more clearly than a rock.

In tropical countries where in ancient times people used to travel on foot through the forests and woods, and take

shelter under a certain tree, all that they thought and felt has been taken up by the tree. Those with intuitive faculties open have heard it more clearly than if they had heard it from a living person.

One finds the same thing among animals, the pet animals which live and partake thought and feeling through their contact with man. There especially exists a superstition about horses. Those who know horses are very particular in buying one which has good vibrations, apart from considering its health and breed. Often a horse of a very good breed and perfectly sound may prove to be unlucky. The reason is that the disappointment of someone who has been riding upon this horse has been left there, recorded upon the heart of the horse. Perhaps the condition of the person has changed, but that which the horse has kept is still continuing.

I myself was once very impressed in Nepal by seeing a horse and an elephant which were kept only for the Maharaja of Nepal to ride on. It seemed as if those two animals were conscious of their rider. One could see from their dignity that they knew that they belonged to the Maharaja. In every movement of the horse, in the look that the elephant gave, one would feel the presence of a Maharaja. And not only that, but all that belonged to the Maharaja, as pain or pleasure, as life and experience, all seemed to have been recorded upon the horse and the elephant. The most surprising thing was that the elephant was not larger than other elephants; it was even smaller, and most often it is the size that gives dignity to the elephant. Nor was the horse any larger than other horses, but the size did not count. It was the spirit in those animals,

a life that one could see, expressing the feeling they possessed in their heart.

This wakens us again to another field of thought, and that is what association can create in us - the association of a sad person or of a happy one, of a foolish or of a wise person, the association of a noble-minded person or of one who is low. The associate partakes of the one he associates with and vibrates what he partakes of. You can almost hear it spoken in the atmosphere of that person, in his expression, in his thought, speech and action. A person, however happy, will have a line of melody of wretchedness if he has associated with someone who is miserable. It continues, it sings its song separate from the whole symphony. It has its peculiar tone; one can always distinguish it. A wise person who has associated with a foolish one has kept a line; it is quite a different melody, it is in a different key, it has a different pitch from his original song. In a person who has associated with someone who is noble minded, someone of high quality, in spite of all his shortcomings one will see a line marked, distinctly audible to the hearts that listen.

It is not a thing of little importance to consider association.

It is of great importance from a psychological point of view; it makes all the difference. For a wise person is not always positive against a foolish person, nor is a good person always positive against a wicked one. The one who is positive cannot always be positive; he has his times when he must be negative for a change. Therefore, association certainly brings to one that which is received by the contact, and there is a great wisdom in the saying that a person is known by his associates.

In the East much thought has been given to this, especially from a spiritual point of view. For those who seek after spiritual truth association with friends in the same path is more precious than anything in the world. Everything else comes after. Association is held as the first and most important thing.

Question: How can we overcome the disagreeable vibrations of people of our immediate surroundings with whom we daily have to live?

Answer: By being positive. It is true that one cannot always be positive. At such times one may retire from one's associates.

But as you evolve so your contact becomes more powerful than the influence of the other person. Therefore, the other person receives more benefit from you, while the harm you receive is less. If by receiving a little harm you are able to do more good to the other person, it is just as well. It is only a matter of self-discipline, and love can conquer all things.

In every person, however wicked, there is a good string somewhere; you must know where to find it. If one always thought about it, one could always touch the best point of the other person and overlook the other points. Nevertheless, it is a struggle!

Question: How can we protect ourselves from association with a wicked person?

Answer: In order to answer this, we must go into the law of harmony. A person harmonizes with his like, and he harmonizes with his opposite. A wise person may harmonize with a thoughtful person, and he may harmonize with a foolish person. The half wise is a greater trouble for

him than the foolish one, because the half wisdom makes a barrier.

The foolish person is open, so a harmony can be established at once. The wisdom of another wise person makes him closer, and there is a kind of response between the two; so, there is harmony.

It is not surprising that one often finds two persons becoming most harmonious or great friends in whose evolution there is so vast a difference that one cannot understand how it can be possible. But, as said before, association must have an effect. However thoughtful and wise a person may be, there can come a cloud upon his thought and wisdom through association. Perhaps that cloud may be dispersed after a time, but it can cover the light of the sun. The cloud is much smaller compared to the sun, but often it can cover the whole sun from our sight. The influence of a wicked person may cover the light of a good and wise person, and this may remain until the clouds have dispersed.[99]

CHAPTER III
The Magnetism of Beings and Objects

IN PREPARING a thing one not only puts one's magnetism into it, but the voice of one's soul is produced in the thing one prepares. For instance, it is not difficult for an intuitive person to feel in the food that comes before him the thoughts of the cook. It is not only the grade of evolution of the cook that is produced in it, but also what the cook was thinking at that particular time. If the cook is irritated while cooking, if he or she is grumbling or sighing, if he or she is miserable, wretched - all that is prepared in the food that comes before you.

It is the knowledge of this fact which made the Hindus accept a high-caste *Brahmin* as a cook: that person was taken as a cook whose evolution was great, whose life was pure, whose thoughts were elevated. It is not a custom of the past, it is a custom even of today. The Brahmin who is sometimes the *Guru,* the teacher of other castes, may also be the cook.

Besides this, in ancient times when human psychology was keenly observed in all one did, every person, whatever his rank or position in life, was equipped for cooking and preparing dishes for himself and for his friends. A great mark of appreciation and affection was shown by people who invited some relations or friends to their house by placing before them dishes that they themselves had prepared. It was not the dish; it was the thought that was put into it.

Life at the present day seems to have taken away many considerations of psychological character. There was a time

when, whether in the East or in the West, knitting or weaving clothes was known to every little girl, and to give to one's brother, or sister, or beloved, or relation some little thing made by one's own hand was a custom. Now a thing is easily bought at a shop; no one knows who has made it, whether it was made grudgingly or with grumbling, or how! Especially at this time when the working man is in revolt, what the workman has put into the objects he has made for you is open to question. In sewing for the person, one loves a thought has gone naturally with every stitch that one has made. If it is done with love and affection every stitch produces a new thought, and completes that living thought of love, thus giving inwardly that great help that every soul is in need of.

But then also the wagons, carriages and ships which are used at the risk of man's life, by whom are they made?

Who knows what was the condition of the mind of the builders of the *Titanic?* Was there a peacemaker teaching them to keep a certain rhythm of mind while making her?

Everything that is made has a magical influence in it. If it is made with a thought quite contrary to what is needed, it only means dangers awaiting the ship, the train, the wagon, the car. Often, without apparent cause, you will find a boat in danger, something breaking without substantial reason. This is because in its make-up the thought of destruction has been given. It is working through it; it is something more living than the object itself. So, it is when a house is built. The thoughts given to it by the one who was building it, or by those who worked on it, all count. In short, we understand by this that there is a thought attached to all things prepared either by an individual or by a multitude, and that thought must give results accordingly.

In all things there is God, but the object is the instrument, and the person is life itself. Into the object the person puts life. When a certain thing is being made, it is at that time that a life is put into it, which goes on and on as a breath in a body. This also gives us a hint that, when we take flowers to a patient and we have a healing thought with them, the flowers convey the thought of healing. As the patient looks at the flowers, he will receive from them the healing which was put there. Any eatable or sweet, anything that we take to a friend with a thought of love - its use must create a harmonious, happy result for him. Therefore, every little thing given and taken in love, with a harmonious and good thought, has a greater value than the object itself; for it is not the object, it is what is behind it. Does this not teach us that it is not always doing or preparing things in our everyday life that counts, but that it is giving these things a life with a harmonious, constructive thought, so that our work may become a thousand times greater in effect and real value?

This also teaches us that while doing a small thing we should be accomplishing something very great if we did it with this attitude, with this idea at the back of it: that we are not only making a thing, but we are making it living.

Does this not open before us a vast field of work that we could do easily without much cost or effort? In its result that work could be of a much greater importance than anyone could think or imagine. Is it not at the same time a great blessing to be able to do a thing of great importance without any outward pretence?

Even while writing a letter a person sometimes puts in, it what words cannot explain - and yet the letter conveys it.

There may be one word written with a living thought behind it; that word will have a greater effect than a thousand pages.

Do we not almost hear a letter speaking? It is not always what is written in it; the letter brings the one who wrote it to us, what mood he was in, his evolution, his pleasure, his displeasure, his joy and his sorrow. The letter conveys more than what was written in it.

Consider the great souls who have come on earth at different times. Conditions opposed them, and they found difficulties at every move in accomplishing what they wanted to. Yet they have produced the voice, a living voice. That living voice continued long after they had left, and in time it spread throughout the whole universe, accomplishing what they had once wished. The effect of their one moment of thought took perhaps centuries to build something, but it was something worthwhile, something beyond man's comprehension.

If we could only understand what spirit is, we would esteem the human being much more than we do now. We trust man so little; we believe in man so little; we respect man so little; we esteem the possibilities he has so little. If we only knew what was at the back of every strong and weak soul, we should know that there is every possibility, and we should never underestimate anyone, nor fail to respect man in spite of all he may lack. We should recognize that it is the Creator who creates through all the different forms. But it is one Creator, and all that is built and prepared and made and composed, is all made by that one Being working through this world of variety.

Question: Does the life and influence put into things decrease with the passing of time?

Answer: Its life is according to the intensity of the feeling.

A note resounds according to the intensity with which you strike it. You may strike a note on the piano and it will continue to resound for so long. If you strike it with less intensity it resounds for a shorter time. But it is at the same time according to the strength with which you strike it and according to the instrument on which you strike. There may be one instrument the string of which will continue to vibrate for a very long time, and there may be another instrument whose string will vibrate for not very long, and then will quieten down. So, it is also according to the medium which you take in striking vibrations that the effect is made.

Question: Is the thought attached to things a vibratory power?

Answer: It is a life power, but in order to define it I would call it a vibratory power. From a mystical conception vibrations may be considered to have three aspects: audible, visible and perceptible. Now the vibrations put into an object are neither audible nor visible; they are only perceptible. Perceptible to what? To the intuitive faculty of man. But it is not meant by this that the one who lacks intuitive faculty does not perceive it. He perceives it too, but unconsciously.

CHAPTER IV
The Influence of Works of Art

IN WORKS of art that have been made - independently of the skill that has been put into them and the ideas they convey to us - there is a feeling which is in them and behind them. When I was visiting Berlin, I saw statuary set around the Kaiser's palace. Everywhere around it was some work of art suggestive of horror, of terror, of destruction. As soon as I saw it, I thought: 'No wonder things happened as they did, for this statuary was produced beforehand'.

A work of art may be beautiful to look at, it may have great skill in it, but with it the mind of the artist is working, and the effect that the picture will have, is not what it suggests outwardly, but what it speaks aloud as the voice of its heart.

In every picture, in every statue, in every artistic construction one can see this; there is a voice hidden in it continually telling for what purpose the work of art was created. Sometimes an artist is unaware of what he is creating; he is following his imagination. He may be working against his own work of art; he may be bringing about an effect which he had not desired for himself nor for the person to whom the work of art is to be given.

Once I went to see a temple. I could not call that temple beautiful, but it was wonderful, unique in its kind. No sooner did my eyes fall on the colour-scheme and the pictures which stood there as its prominent features, than I was surprised, thinking: 'How could such a temple have existed so long!' Not long afterwards I heard that the temple had been destroyed. The idea is that the constructor

of the temple was so absorbed in his scheme that he forgot the harmony of the spirit which had to make its plan, and so it resulted in failure.

A friend once took me to see the pictures made by her husband. I no sooner saw them, than it brought to me the whole history of that person: how his soul had repeated throughout his life the agonies he had undergone. The whole thing was expressed in those pictures. And what was the condition of the possessor of those pictures? Nothing but sorrow and depression.

It is the same with poetry. Among the Hindus there is a psychology of poetry which is taught before one is allowed to write poetry. For it is not only the rhythm and the swing of mind and thought that should be expressed, but to write poetry means to construct something: to make something or to mar something. Poetry has sometimes the effect of bringing prosperity or decline to great ones in whose praise it has been written. There is a science attached to it; a poet may speak highly of a personality in his poetry, yet the construction of his words or the idea behind it may be harmful. It does not only harm the person for whom it was made, but sometimes - if that personality is strong - the effect falls back upon the poet, thus destroying him for ever.

So, it is with music. It seems a very good idea for a musician to imagine in a kind of magical music that a flood came and a city was destroyed, and everybody who lived in that city was drowned. For the moment it might seem an amusement to him, a queer imagination - but it has its influence!

The most interesting thing is that through art, poetry or music, or through the movements one makes in dance, a thought or feeling is created, the effect of which is the

outcome of the whole action. The art is, so to speak, a cover. How wonderful it is to notice that art in its every aspect is something living, something speaking. It is either good or evil, but it is not without meaning.

One sees in frescoes in old houses in Italy, and in the art produced in statuary in ancient times that these works of art almost speak to us of the history of the past. They tell us of the person who made them, of his stage of evolution, his motive, his soul, and of the spirit of that time.

This teaches us that unconsciously our thought and feeling are produced upon all things we use: a place, a rock, a tree, a seat, upon the things we prepare - but in art an artist completes the music of his soul, of his mind. It is not produced automatically, it is very often a conscious effort, an effort which results in a certain effect. This shows that it is not enough to learn art, or to practise art. In order to complete art, one must understand the psychology of it, through which one accomplishes the purpose of one's life.

Question: Would not an artist be afraid of making a work that might produce something undesirable?

Answer: It is better that he should be afraid, for then he will be careful.

Question: But if he does not know the effect it may have?

Answer: If he will try to know the effect, then he will know it.

One day a person brought me a record and took the trouble of explaining it to me. In the absence of his master the pupil of a magician called the forces of water and then found he could not stop the flood. Afterwards the teacher came and stopped it. On that idea the music was made. I said: 'It is an interesting idea, but please, don't play it!' It is very easy to enjoy a picturesque idea, but one never stops

to think that it is not the idea that is important, but that it is the outcome of it: will it be destructive or constructive.

Another example one sees in steamers, especially in the Channel; as soon as one goes into one's cabin the first thing one sees is a picture of a person about to sink and putting on a lifebelt. It is the first thing one is impressed with as the first omen. Certainly, it is instructive, but it is not a psychological instruction. Even if the person in the picture is not drowned, the impression is not a good one. If such an instruction is needed, it would be better to distribute picture cards after the ship has started, after people have become accustomed to it.

Question: Is it not unwise to fill a schoolroom or a chapel with scenes of death, even of saints and masters?
Answer: It is more than unwise. I could use some other word for it - especially when it is in connection with saints and masters who never died.

Question: Does the idea of beauty and ugliness account for the constructive or destructive nature of art?
Answer: Certainly. Harmony is beauty, and lack of harmony is ugliness. Harmony is constructive and disharmony is destructive.

Question: Is it not a mistake of modem art to take its subjects from the earth instead of making a reproduction of the higher worlds?
Answer: Artists would do it today also if they could reach the higher worlds; the condition is to be able to reach them. The same old wine which was before is here now. The one who drinks it will obtain the same intoxication which

people in the past used to experience. If a man becomes more earthly, it is not the fault of heaven. The past did not hold any bliss which is not to be found in the present. The bliss which is the most valuable is eternal; it is always there. It is for us to prepare ourselves to obtain it.

Question: Do not drama and tragedy do harm?
Answer: There are many things that harm us, but there are many things which at the same thing are interesting. Besides this, there are minds that are more attracted to tragedy than to anything else. It is natural, for when there is a sore that sore feels alive for the moment, a sensation which is perhaps agreeable. It may be called pain, but it is an agreeable pain when the sore is scratched. Tragedy has that effect. No doubt too much tragedy is not desirable for anybody, but an artistic nature, a person who loves poetry, finds something in tragedy. It would be depriving oneself of a great joy not to read Shakespeare. But when people write poetry in connection with some personality, a king or a sovereign, or anyone, then there is a direct effect, whereas the poetry of Shakespeare is general. However, a play has an effect, and a serious effect too!

The above is according to the psychological point of view; it is not meant to say that it is the point of view of the Sufi. For Sufis are very fond of poetry, and their passion for poetry goes sometimes very far in expressing the sentiment of longing, yearning, heartbreak, disappointment. However, that is not psychological; according to psychology it is not right!

Question: How does one learn the inner meaning of a certain piece of music?

Answer: Once you have read 'The Soul Whence and Whither' you begin to feel that in every plane the cover of that particular plane is required in order to experience the life in that plane. And so, music being a world, poetry being a world and art being a world, a person who lives in the world of art, in the world of poetry, in the world of music knows music, poetry or art, he appreciates it. In order to have an insight into music one must live in it and observe that world most keenly. It is not sufficient that a person should be musical, and that he should occupy his heart and soul with music, but he should also develop intuition that he may see music keenly.

CHAPTER V
The Life of Thought

GOD IS omniscient, omnipotent, all-pervading, and the Only Being. This suggests to us that the absolute is living being — the Only Being - that there is no such thing as death, that there is no such thing as an end, that everything, every being, every particle has a continuity, because life is continuous.

End or death is only a change. Therefore, every thought that has once crossed the mind, every feeling that has once passed through the heart, every word that is once spoken and perhaps never thought about any longer, every action once done and forgotten, is given a life and it continues to live. It is just like a traveller who is journeying and who on his way has some seeds in his hands which he throws on the ground.

When the plants grow in that place, he never sees them. He just threw the seeds and they are there. The earth has taken them, the water has reared them, and the sun and the air have helped them to grow.

This life is an accommodation, and in it everything - thought, word, action or feeling - once given birth, is taken care of, is raised, and brought to fruitfulness. One would hardly think that it could be so. One thinks: it is spoken and gone, or done and finished with, or it was felt and now it is no longer there. But it is only a change, and it is the change of which we are conscious. We know of something, and then it is no longer before us. We think it is gone - but it is still there. It remains, and it pursues its course, for it is life.

In everything there is life, and life lives. As all is life, there is no death.

No doubt birth and death, beginning and end are the names of the different aspects of this mechanical working of the whole universe. It is a kind of automatic working that gives us an idea of something beginning and something ending. When we ring a bell the action takes only a moment, but the resonance lasts. It lasts to our knowledge as long as it is audible; then it passes on further and is no longer audible to us — but it exists. It exists somewhere, it goes on.

If a little pebble thrown into the sea puts the water in action, one hardly stops to think to what extent this vibration acts upon the sea. What one can see is the little waves and circles that the pebble produces before one. One sees these, but the vibration which has been produced in the sea reaches much further than man can ever imagine. What we call space is a much finer world. If we call it sea, it is a sea with the finest fluid. If we call it land, it is a land which is incomparably more fertile than the land we know. This land takes everything in it and brings it up, it rears it, it allows it to grow - our eyes do not see it, our ears do not hear it.

Does this idea not make us responsible for every movement we make, for every thought we think, for every feeling that passes through our mind or heart? There is not one moment of our life wasted, if we only know how to utilize our activity here, how to direct our thought, how to express it in words, how to further it with our movement, how to feel it, so that it may make its own atmosphere. What responsibility! The responsibility that every man has is greater than a king's responsibility. It seems as if every

man has a kingdom of his own for which he is responsible - a kingdom which is in no way smaller than any kingdom known to us, but incomparably larger than the kingdoms of the earth. This teaches us to be thoughtful and conscientious and to feel our responsibility at every move we make. When a man does not feel this, he is unaware of himself, he is unaware of the secret of life. He goes on as a drunken man walking in a city. He does not know what he is doing, either for himself, or against himself.

Now one might ask: 'How can a thought live? In what way does it live? Has it a body to live in, has it a mind, has it a breath?' Yes. The first thing we should know is that a breath which comes directly from the source seeks a body, an accommodation in which to function. A thought is as a body. The breath which runs from the source — as a ray of the spirit which may be likened to the sun - makes the thought an entity; it lives as an entity.

It is these entities that are called in Sufi terms *muwakkals,* which means elementals. They live, they have a certain purpose to accomplish. They are given birth by man, and behind them there is a purpose to direct their life. Imagine how terrible it is if in a moment's absorption a person expresses his wrath, his passion, his hatred! A word expressed at such a moment must live and carry out its purpose. It is like creating an army of enemies around oneself. Perhaps one thought has a longer life than another; it depends on what body has been given to it. If the body is stronger, then it lives longer. On the energy of the mind the strength of the body of that thought depends.

Elementals are created by man. When the winds blow and the storms rage, creating all destruction, one looks on it as a mechanical action of nature. But it is not only

mechanical action, it is directed by man's feelings, by the intense feelings of human beings. These feelings turn into huge lives. They push as a battery behind winds and storms, floods and volcanoes.

And so other thoughts which call for blessing, such as rainfall, must bring the mercy of God upon the earth. In the East they call the rain the divine mercy. The sunshine, when the sky is clear, and all other blessings of nature - the pure air that is exhilarating, the spring, good crops, fruits, flowers and vegetables, all different blessings from the earth or heaven which are given to us - are also directed by forces behind them.

As the mechanical working of nature raises the vapours to the sky which all form together in clouds and cause rain, so the thoughts and feelings, words and actions also have their mechanical work to do. That work directs the action of the universe. This shows to us that it is not only a mechanical work of nature, but human intelligence, mechanically working, which directs the whole working of nature.

This gives us an idea that man's responsibility is greater than that of any other being in the world. It is told in the Qur'an that God said: 'We laid our trust on the mountains, and they could not bear the load; we laid our trust on the trees, and they were unable to take it; we then laid our trust on man, and it is man who has borne it'. This trust is our responsibility; not only our responsibility to those around us, to those whom we meet in everyday life, or to the work that we are engaged in, or to the interest that we have in life - but our responsibility towards this whole creation: what we contribute to this creation, whether it is something agreeable to bring about better and harmonious

conditions in the sphere, in the world, on the earth. If we do so then we know our responsibility. If we are unaware of it, we have not yet learned the purpose of our being here.

There is childhood, when a child knows nothing. He destroys things of value and beauty owing to his curiosity, his fancy. But when he grows up the child begins to feel his responsibility. The sign of maturity is the feeling of responsibility. So, when a soul matures it begins to feel its responsibility, and it is from that moment that a person begins his life. It is from that moment that the soul is born again, and so long as the soul is not born again it will not enter the kingdom of God. The kingdom of God is here. As long as man is not conscious of his responsibility, he does not know the kingdom of God. It is his becoming conscious of his responsibility which wakens him to the kingdom of God, in which is the birth of the soul.

Furthermore, in support of this idea there is a word that in the Sanskrit language is used for the God-conscious people. That word is *Brahman,* meaning creator. No sooner has a soul realized this idea than he begins to know that every moment of his life is creative, either automatically or intentionally. And if he is responsible for his creation, he is responsible for every moment of his life. Then there is nothing in life that is wasted. Whatever be the condition of man, however helpless or miserable, yet his life is not wasted, for there is the creative power working through every move that he makes, every thought that he thinks, every feeling that he has. He is always doing something.

There is another word in Sanskrit for *Brahman* which is *Duija,* meaning the soul who is born again. For the moment one has realized all this, the soul is born again: one's

realization of life is different then, one's plan of life becomes different, one's action becomes different.

Now going a little further, there are sometimes souls who seem to be doing nothing, and one thinks: 'Yes; they are most spiritual people, I suppose - but what do they do?' - for what we know about doing is hustling and bustling, being busy all the time. However unimportant, yet that is something done! That is the thought. But when a person is evolved, even if outwardly he may not seem to be doing something, he is doing and can do much greater works inwardly than can be noticed outwardly.

There is a story of a *madzub.* A *madzub* is someone who is not considered to be an active person in the world. Many think of him as someone who is not quite balanced. In the East there are some who know about such beings, and they have regard for them. There used to be a *madzub* in Kashmir some centuries ago, who was allowed by the Maharaja to roam about in the palace and the gardens wherever he wanted to go, and he was given a piece of ground where he could dwell. He used to walk in every comer of the Maharaja's gardens that he was allowed to enter. There was a miniature toy cannon in the garden, and sometimes this *madzub* got a fancy to play with it. He used to take this gun and turn it, either toward the south or toward the north or elsewhere. Then he would turn it again and make all sorts of gestures. After making those gestures he would be delighted. It seemed as if he were fighting and as if after that fighting, he was now victorious and delighted. It was at such times that the Maharaja Ranjit Singh used to give the order to his army: 'Now prepare for fight!', and there was success. The war had been going on for many, many years, and it was going on slowly; nothing

had happened, but every time the *madzub* played with the cannon results were achieved.

I myself have seen in Hyderabad a *madzub* whose habit it was to insult everybody, to call people such names that they would go away from him. Still one man dared go there in spite of all the insults. The *madzub* said to him: 'What do you want?' He said: 'My case is coming on in the court six days from now, and I have no money, no means. What shall I do?' 'Tell me what is the condition', said the *madzub,* 'but tell me the truth'. So, the man told him all. The *madzub* listened to it; then he wrote on the ground: 'There seems to be nothing in this case; so, it must be dismissed'. Then he said: 'Go, it is done'. The man went to the court. On the opposite side were many barristers and pleaders; on his part there were none, because he was a poor man. The judge heard the case from both sides, and then spoke the same words that the *madzub* had written on the ground.

What does this mean? It only explains to us the words that Christ spoke: 'Enter the kingdom of God'; meaning that every soul has in himself a kingdom of God. To become conscious of this mystery of life is to open one's eyes to the kingdom of God, and then whatever one does have a meaning, an influence. It is never lost. If it is not materialized, it does not matter: it is spiritualized. Nothing is gone, nothing here is lost. If it has not been produced on this plane, it is produced on another plane - but then it is reflected on this plane, because there is always an action and reaction between both planes. It only means that what one does - if it is not materialized on this plane - is reflected from the other plane on this plane, and then materialized. That is all. If a person thinks: 'I have thought and thought on a certain subject, and yet it has not been realized', it only

means that the time and the conditions have not allowed it to materialize. But if it is once sent out, it must ultimately be materialized.

CHAPTER VI
The Form of Thought

THE MIND has five aspects, but the aspect that is best known is that for which we use the word ‘mind’. Mind means: the creator of thought and imagination. The mind is a soil upon which, in the form of thoughts and imaginations, plants grow.
They live there but, as they are continually springing up, only the newly created plants are before one’s consciousness, and those plants and trees which were created before are hidden from one’s eyes. Therefore, when thoughts and imaginations are forgotten, they are no longer before one; one does not think about them anymore, but whenever one wishes to find a thought which has once been shaped, it can immediately be found, for it still exists in the mind.

That part of the mind which our consciousness does not see immediately is called subconsciousness. It is called so because the consciousness remains on the surface, making clear to us that part of our thoughts and imaginations which we have just shaped and at which we are busy looking.

Nevertheless, once a person has had an imagination, a thought, it still exists. In what form does it exist? In the form which the mind gave it. As the soul takes a form in the physical world, a form borrowed from this world, so the thought takes a form which is borrowed from the world of mind. A clear mind, therefore, can give a distinct body, a distinct form to the thought; a mind which is confused produces indistinct thoughts. One can see the truth of this

in dreams: the dreams of the clear-minded are clear and distinct, the dreams of those whose mind is unclear are confusing. Besides, it is most interesting to see that the dreams of artists, poets, musicians - who live in beauty, who think of beauty - are beautiful, whereas the dreams of those whose mind contains doubt, fear or confusion are of the same character.

This gives proof that the mind gives a body to the thought. The mind supplies form to each thought, and with that form the thought is able to exist. The form of the thought is not only known to the person who thinks, but also to the one who reflects the thought, the one in whose heart it is reflected. That is why there is a silent communication between people: the thought-forms of one person reflecting in the mind of another. These thought-forms are more powerful and clearer than words. They are often more impressive than a spoken word, because language is limited, while thought has a greater scope of expression.

Someone asked me what elementals look like. I answered: 'Elementals are exactly like your thoughts. If you have the thoughts of human beings then the elementals have human form. If you have the thoughts of birds then the elementals have the form of birds. If your thoughts are of the animals then the elementals have the form of animals, for elementals are made of your thoughts'.

There is another most interesting aspect in studying the nature of the mind: that every mind attracts and reflects thoughts of its own kind - just as there is a part of the earth which is more suitable for flowers to grow in, and another part of the earth more suitable for fruits, and yet another

part where weeds grow. Thus, a reflection that falls from one mind upon another only falls upon the mind which attracts it. This is the reason why like is attractive to like. If a robber or a thief goes to Paris, he will certainly meet with another thief. He will easily find out where the thief lives; he will recognize him at once, because his mind has become a receptacle for thoughts of the same kind. As soon as their glances meet a communication is established: their thoughts are alike.

One sees in everyday life how like attracts like. The reason is that the mind has developed a certain character, and the thought-pictures of that particular character appeal to it. It is so very interesting for a person who sees this phenomenon in everyday life that there is not one moment when he does not see the truth of it.

High minds will always reflect and attract higher thoughts; from wherever it comes it will come to them. It will be attracted to the mind the ground of which is prepared for it. An ordinary mind is attracted to ordinary thoughts. For instance, a person who has a habit of criticizing people is very eager to open his ears to criticism, because that is the subject which interests him, his pleasure is there. He cannot resist the temptation of hearing ill of another, because this is most dear to his heart, for he speaks ill of others himself. When that thought does not belong to a person it is a foreign note to his ears; he does not want to hear it. His heart has no pleasure in it; it wants to throw off anything that is inharmonious. Therefore, the mind-world is man's kingdom, his property. Whatever he sows, that he reaps. Whatever he keeps that property for, that is produced in it.

Now going into deeper metaphysics, what is it that forms the thought-picture? It is a very subtle question.

A materialistic scientist will say that there are thought atoms which group and make the form: joining together they compose the thought-form. If he wants to make it more objective, he will say that in the brain there are little thought-pictures, just like moving pictures, and that, moving successively, they complete the form. For this person does not see further than his body, and so he wants to find out the secret of the whole life in his body and in the physical world.

In reality the brain is only an instrument to make thoughts clearer. Thought is greater, vaster, deeper and higher than brain.

There is no doubt that the picture of thoughts is made by the impressions of the mind. If the mind has had no impressions thoughts will not be clear. For instance, a blind person who has never in his life seen an elephant, will not be able to form an idea of an elephant, because his mind has no form ready to compose it at the command of his will. For the mind must know it first in order to compose it. Therefore, the mind is a storehouse of all forms which a person has ever seen.

One might ask: 'Cannot a form be reflected upon a blind person's mind?' Yes, but it will remain incomplete.

If a thought is projected on a blind person he takes only half of it, for he will not have that part which he should give from his own mind, and so he only takes the reflection which is projected upon him. Therefore, he has a vague idea of the thing, but he cannot make it clear to himself, because his mind has not yet formed that idea.

The form of a thought which the mind holds is reflected upon the brain, and made clearer to the inner sense. By inner sense is meant the inner part of the five senses. For it is outwardly that these five organs give us an idea of five senses, but in reality, there is only one sense. Through the five different outer organs we experience different things, and this gives us the idea that there are five senses.

There are visionary people who have conceptions of the different colours of thoughts and imaginations and feelings.

This is symbolical rather than astral. The colour of a thought corresponds with the condition of the mind. It shows the element to which the thought belongs: whether the thought belongs to the fire element, to the water element, or to the earth element. This means that it is the feeling which is behind the thought that produces its colour around it as an atmosphere which surrounds it. When such visionary people see the thought-form in the form of colour, it is what surrounds the thought, it is the atmosphere of the thought, and this is according to the element belonging to that thought.

A thought connected with earthly gain is of the earth element; a thought of love and affection represents the water element, it is spreading out sympathy; a thought of revenge and destruction, hurt and harm represents fire; a thought of enthusiasm, courage, hope and aspiration represents air; a thought of retirement, solitude, quiet and peace represents ether. These are the predominant characteristics of thought in connection with the five elements.

The form of a thought is also its effect: its effect upon the form and expression of a person. For a thought has a particular language which manifests as a kind of letter — if

one could read it. This language can be read in the face and form of a person. Everyone reads this to a certain extent, but it is difficult to define the letters, the alphabet of this language. There is one mystery which opens a door into the thought-language, and that is the vibrations: what direction the vibrations take. A thought works upon and around a person's form, and becomes manifest to the eyes upon his visible being. There is a certain law which governs its work, and that law is the law of direction: whether the forces are going to the right or to the left, upward or downward. It is this direction of the vibrations of thought which produces a picture, so that a seer can see this picture as clearly as a letter.

No doubt for a seer it is not necessary to read the thought from the visible form of a person, because he cannot be a seer if he is not open to reflection. Every thought is reflected in him, which makes things even clearer. Besides that, he need not see the picture of the thought on its visible form in order to know it; the atmosphere tells him. The thought itself calls out: 'I am this thought!', whatever it may be, for thought has a language, a voice, thought has breath and has life.

Question: What is imagination?
Answer: Imagination is uncontrolled thought.

Question: Is it good to have strong imagination?
Answer: It is good to be strong oneself. If one has strength, then imagination is strong, and thought is strong, and one is strong oneself. Furthermore, a strong imagination means a strength going out from oneself, reaching out without control. Therefore, strong imagination is not always

promising. It is strength of thought which is desirable. For what is thought? Thought is a self-directed and controlled imagination.

Question: If thought has a body, is it bound to a place, or does it spread through the whole universe?
Answer: This is a subtle question. One could ask: 'If a person is in prison, is his mind in prison too, or can it reach beyond, can it go out of prison?' Certainly, it can. It is the body of the man that is in prison. His mind can reach everywhere. Perhaps a thought produced in the mind-world is made captive by its object or motive, by its source, or by its application in a sphere, within a horizon where it is working out its destiny. Nevertheless, it is a thought, it is capable of reaching every part of the universe in a moment's time.

Question: How should undesirable thoughts be destroyed? Must this always be done by the person who created them?
Answer: Yes, it is the creator of the thought who must destroy it, and it is not in every person's power to do it. Yet the mind which has reached mastery, which can create as it wishes, this same mind can destroy.

Question: Would you explain further what role the brain plays in thinking?
Answer: The brain may be likened to a photographic plate. The thought falls upon the brain just as a reflection falls upon the photographic plate - both one's own thought and the thought of another. Then there is another process, and that is that the thought is developed like the photographic plate. What is it developed with? Is there some solution in

which the photographic plate is to be put? Yes, and that is the intelligence. Through one's own intelligence it is developed and made clearer.

Question: Has one element superiority over another? For instance, is a thought coloured by fire superior to a thought coloured by another element?
Answer: There is no superiority of one element over another.
The superiority of a thought is according to the outlook of the mind. For instance, one person standing on the ground sees the horizon just before him; this is one outlook. Another person stands on the top of a tower and from there he looks at the wide horizon; his outlook is different. It is according to the outlook that the thought is superior or inferior. Besides, no one can take a thought, any thought-picture before himself and say: 'This is an inferior thought', or: 'This is a superior thought'. Thought is not an earthly coin which can be inferior or superior. What makes it inferior or superior is the motive behind it.

CHAPTER VII
Memory

MEMORY IS a mental faculty, a distinct aspect of the mind. It is a recording mechanism which records all that falls upon it through any of the five senses. What one sees, hears, smells, touches and tastes is recorded upon the memory. A form, a picture, an image, once seen, sometimes remains in the memory for the whole of one's life if it is well recorded. In the life of the world, one hears so many words during the day — yet some words which the memory has recorded remain for one's whole life, as living as ever.

So, it is with music. Once a person has heard wonderful music, and it is recorded upon his memory, it remains for ever and ever. Memory is such a living machine that one can produce that music at any time; it is all there. A good perfume once experienced, once perceived, is remembered; the feeling of taste remains, also the feeling of touch. Memory holds it all.

It does not remain in the memory as in a notebook. For as the notebook is dead, so what remains in the notebook is dead, but memory is living, and so whatever is recorded upon the memory is also living and gives a living sensation.

A record of a pleasant memory is sometimes so precious that one wishes to sacrifice this objective world for such a record.

I was very touched once by seeing a widow whose relatives wished me to tell her to go into society, to mix with people, to live a more worldly life. I went to advise her on that subject, but when she told me gently: 'All

experiences of this world's life, however pleasant, do not afford me pleasure. My only joy is the memory of my beloved; other things give me unhappiness; other things make me miserable. If I find joy, it is in the thought of my beloved', I could not say one word to change her mind. I thought it would be a sin on my part to take her away from her joy. If her memory had been a misery for her, I should have preached to her otherwise, but it was happiness for her, it was her only happiness. I thought that here was a living, *Sati.* I had only a great esteem for her, and could not speak one word.

In the memory the secret of heaven and hell is to be found.

As Omar Khayyam said in his *Rubayatt* 'Heaven is the vision of fulfilled desire, and hell the shadow of a soul on fire'. What is it? Where is it? It is only in the memory. Therefore, memory is not a small thing. It is not something which is hidden in the brain. It is something living, and it is something so vast that a limited mind cannot conceive it. It is something which is a world in itself.

People might ask: 'What is it then, if a person has lost his memory? Is it caused by disorder in the brain?' In the first place no one really loses his memory. A person may lose it, but his memory does not lose him, because the memory is his own being. What happens is that the disorder of the brain makes him incapable of distinguishing what the memory contains. Therefore, a person who has lost his memory in his life-time, owing to a disorder in the brain, has memory just the same. That memory will become clearer to him after death. Also, if he lifted himself off his objective being he would find his memory intact. Only, the

memory cannot function in a brain which is out of order.[1010]

To have a good memory is not only a good thing, it is a bliss. It is a sign of spirituality because it shows that the light of the intelligence is clear and is illuminating every particle of the brain. A good memory is a sign of great souls. Besides, memory is the treasury where one's knowledge is stored. If a person cannot draw the knowledge that he has collected from his memory, then dependence upon books is of little worth.

One day, six months after I had been received by my *Murshid* as his pupil, he began to speak on metaphysics. Being metaphysically inclined myself I jumped at the thought of it.

During those six months I was never impatient, I had never shown any eagerness to know something more than what I was allowed to know. I was quite contented at the feet of the master. That was everything to me. Nevertheless, it was a great stimulus to my mind to hear from him something about metaphysics. But as soon as I took out my notebook from my pocket my *Murshid* ended the subject. He said nothing, but from that day I learned a lesson: 'By this he means that my notebook must not be the storehouse of my knowledge. There is a living notebook, and that is my memory, a notebook which I shall carry with me all through life and through the hereafter'.

No doubt we always write down on paper things belonging to the earth: the figures of ten, twenty and hundred - but things pertaining to the spiritual order of things, to the divine law, are of much greater importance. The notebook cannot contain them, it is not made for them. It is in the memory that they must be treasured, for

memory is not only a recording machine. It is a fertile ground at the same time. What is put there is continually creative, it is doing something there. So, one does not only possess something that one has deposited, there is its interest also.

Sometimes memory is weakened by too great a strain put upon it. When one tries to remember, this puts a strain upon a process which is natural. It is the nature of memory to remember, but when you put a strain upon it: 'You must remember!', then it will forget. The very fact that you have strained it will make it forget. One must not try to impress one's mind more deeply than it naturally becomes impressed. One's attention is quite enough. Will-power must not be used to remember things; it is a wrong method that people are applying at present when they say that in order to remember things one must will it. By willing one weakens the memory. Besides this, a balance between activity and repose is necessary.

Memory is never lost. What happens is that, when the mind is upset, the memory becomes blurred. It is the stillness of the mind which makes one capable of distinguishing all that one's memory contains. When the mind is upset, when a person is not tranquil, then naturally - in spite of all the record the memory has - one is not able to read it. It is not true that memory gives away what is stored in it. It is only man who loses the rhythm of his life by over-excitement, nervousness, weakness of nerves, anxiety, worry, fear, confusion; and it is that which causes a kind of turmoil in the mind: one cannot distinctly find the things which were once recorded in the memory.

One need not work with one's memory in order to make it clear. What is required is to make oneself tranquil,

rhythmical and peaceful in order to make the memory distinct.

Question: Should one then not use the brain when trying to remember something?
Answer: It is not necessary to use the brain when trying to remember something, because by using the brain one only strains it. The memory is at the command of the person.
If he wants to know about something, instantly, without his straining the brain, it must come. It is an automatic mechanism; it must bring before him automatically all that he wishes to know.

Question: What should a person do, who cannot easily learn by heart?
Answer: He should make his mind tranquil. This is the first thing. It is the mental way of making memory better. A physical way of making the memory better is to eat less and sleep normally. One should not work too much, not worry very much, and keep all anxiety and fear away.

Question: Through what vehicle does the memory function after death?
Answer: The mind is distinctly different from the body; it is something apart, standing independent of the body.
The mind depends on the body for perceiving the outer experiences which it takes in through the senses, but the mind is independent of the body for holding its treasures which it has collected through the outer world, and retaining them.
As we are accustomed to experience everything through the vehicle of the body - even our feelings - this makes us

dependent for some time upon the body. But this does not mean that we cannot experience all that belongs to the mind without the help of the body.

Question: Is there not a danger in losing oneself in the memory of that which lies behind us?
Answer: There is an answer to this in the Gayan where it is said: 'If you live in the vision of the past, dream on, do not open your eyes to the present. If you live in the eternal, do not worry about the morrow. But if you live for the time to come, do all you can to prepare for the future'.

Question: How should one erase from the record a living memory of something of the past?
Answer: That is what we learn in the Sufi path. It is the work which we accomplish by concentration and meditation. It is not an easy thing to do; it is the most difficult, but also the most valuable thing there is. That is why we keep our teachings free from speculations, beliefs, doctrines and dogmas, for we believe in actual work with ourselves. What if you were told a thing one day and you believed it one day, and next day you doubted and did not believe it anymore? If you were told that there is a house in the sixth heaven and a palace in the seventh, what would that do for you? It would only answer your curiosity; it would take you nowhere. It is therefore, by the way of meditation that we attain to this: that we can erase from the memory what we wish to. In this way we are able to make our heaven ourselves.

The whole secret of esotericism lies in controlling the mind, and in working with it as an artist would work on a canvas producing whatever he likes. When we are able to

produce on the canvas of our heart all that we wish, and to erase all we wish, then we arrive at that mastery for which our soul craves. We fulfil the purpose for which we are here. Then we become the masters of our destiny. It is difficult, but that is the object that we pursue in life.

CHAPTER VIII
Will

WILL IS not *a* power, but it is *all* the power there is. How did God create the world? By will. Therefore, what we call will-power in us is in reality God-power, a power which increases by our recognizing its potentiality, and proves to be the greatest phenomenon in life. If there is any secret behind the mystery of the world of phenomena that can be learned it is will-power, and it is by will-power that all we do, physically or mentally, is accomplished. Our hands, with all their perfect mechanism, cannot hold a glass of water if there is no will-power to support them. If will-power fails him, a person seemingly healthy will not be able to stand.

It is not the body which makes us stand upright, it is our will-power.

It is not the strength of body that makes us move about, it is will-power which is holding the body, which is making it go. Therefore, in reality, birds do not fly with their wings, they fly with will-power.

Fishes do not swim with their body; they swim with their will-power. And when man has the will to swim, he swims like a fish.

Man has been able to accomplish tremendous things by will-power.

Success and failure are its phenomena. It is only the phenomenon of will which will bring one to success, and when will fails, however qualified and intelligent the person, he fails. Therefore, it is not a human power, it is a divine power in man. Its work with the mind is still greater, for no man can hold a thought in his mind for a moment if

there is not the strength of his will to hold it. If a person cannot concentrate, cannot keep his thought still for a moment, it means that will-power fails him, for it is will which holds a thought.

Now coming to the question as to what will-power is made of: in poetical words will-power is love, in metaphysical terms love is will-power.

If one says: 'God is love', this means in reality that God is will; for the love of God manifests after the creation, but the will of God caused the creation. So, the most original aspect of love is will. When a person says: 'I love to do it', it means: 'I will to do it', which is a stronger expression and means: 'I fully love to do it'.

In the Qur'an it is said: 'We said "Be", and it became'.

This is a key to the world of phenomena. To the progressive world, to advanced thought, this is the key which shows how manifestation came into existence. It came into existence in answer to that Will which expressed itself in saying: 'Be' - and it became. This phenomenon does not only belong to the origin of things, it belongs to the whole being of things, to the whole process of manifestation.

We are apt to look at this whole creation as a mechanism, and we do not stop to think how a mechanism can exist without an engineer. What is mechanism? It is only an expression of the will of the engineer who for his convenience made the mechanism. But as we do not see the engineer before us and only see the mechanism, we involve ourselves in the laws of the working of this mechanism and forget the engineer by whose command this whole mechanism is going on. As Rumi, the great inspirer and philosopher, has said in his *Mathnavit* 'Earth, water, fire, air

seem to us as things, as objects - but before God they are living beings; they stand as His obedient servants and obey the divine Will'

A part of that Will we inherit as our own divine heritage, and it is our consciousness of it which makes it greater. If we are not conscious of it, it becomes smaller. It is the optimistic attitude towards life which develops the will; the pessimistic attitude reduces it, robs it of its great power. Therefore, if there is anything that hinders our progress in life it is our own selves. It is proved a thousand times over that there is no one in the world who can be a worse enemy to us than ourselves, for at every failure we see ourselves standing in our own light.

The earth holds the seed, and the result is that a plant springs out and bear's fruit. So, with the heart; the heart holds the seed of thought, and there also a plant springs out and brings the fruit of fulfilment. But it is not only the thought, it is the power of holding the thought which is of very great importance. Therefore, the factor of the heart, a factor which holds the thought, is of very great importance for the fulfilment of life's purpose. Often a person says: 'I try my best, but I cannot concentrate my mind; I cannot make my mind still'. It is true, but it is not true that he tries his best. 'Best' does not end there. 'Best' really brings the purpose to its fulfilment.

The mind is just like a restive horse. Bring a wild horse and yoke it to a carriage; it is such a strange experience for it that it will kick and jump and run and try to destroy the carriage.

So, it is a weight for the mind to carry when you make it take one thought and hold it for a while. It is then that the

mind becomes restless, because it is not accustomed to discipline.

There is a thought that the mind will hold by itself: a thought of disappointment, or pain, or grief, of sorrow or failure. The mind will hold it so fast that you cannot take it away from its grip; the mind holds it by itself. But when you ask the mind to hold a particular thought, then the mind will not hold it; it says: 'I am not your servant, sir!'

When once the mind is disciplined by concentration, by the power of will then the mind becomes your servant. Once the mind has become your servant, then what more can you wish? Then your world is your own, you are the king of your kingdom. No doubt, one might say: 'Why should we not let the mind be free also, as we are free?' But we and the mind are not two beings. It is like saying: 'Let the horse be free and the rider be free'. Then the horse wants to go to the south and the rider wants to go to the north. How can they go together?

There are souls who would even say: 'Let us be free, and the will be free'. But what are we then? Then we are nothing! Discipline has a place in man's life. Self-discipline, however difficult and tyrannical to ourselves it may seem in the beginning, yet is that which in the end makes the soul the master of self. It is not in vain that the great sages and adepts led an ascetic life; there was a purpose in it. It is not something to follow, but it is something to understand: what use they made of it, what they accomplished through it. It was self-discipline, it was the development of will-power.

All the lack that we find in life is the lack of will, and all the blessing that comes to us comes by the power of will.

Question: What is the best way to develop will-power?

Answer: Sufis develop will-power systematically by first putting the body into a certain discipline. It must sit in the posture that is prescribed to it; it must stand in a place where it is asked to stand. The body must not become restless, tired, fatigued by what is asked of it. The body must answer the demands of the person to whom it belongs.

The moment he begins to discipline the body he begins to see how disobedient the body has always been. Then he finds out that this body which he has called mine', 'myself, and for whose comfort he has done everything possible, having closed his eyes to everything else in order to give his body comfort, rest, nourishment - here this infidel seems to be most faithless, most disobedient.

So, the body is trained by physical exercises, by sitting, standing, or walking, by doing things to which it is not accustomed and which are yet for the betterment of this physical body.

Then comes the discipline of the mind. That is done by concentration. When you wish the mind to think on one thought that you have before you while the mind is thinking about something else, then the mind becomes very restless. It does not want to stand on one spot, because it has always been moving about without discipline. As soon as you discipline it, it becomes like a wild horse. Very often people tell me that during the day they do not have such difficulty as at the moment that they want to concentrate: at that time the mind jumps, at other times it moves. This is because the mind is an entity. It becomes restive. It feels as a wild horse would feel: 'Why should I be troubled by you?' At the same time this mind is meant to be an obedient